

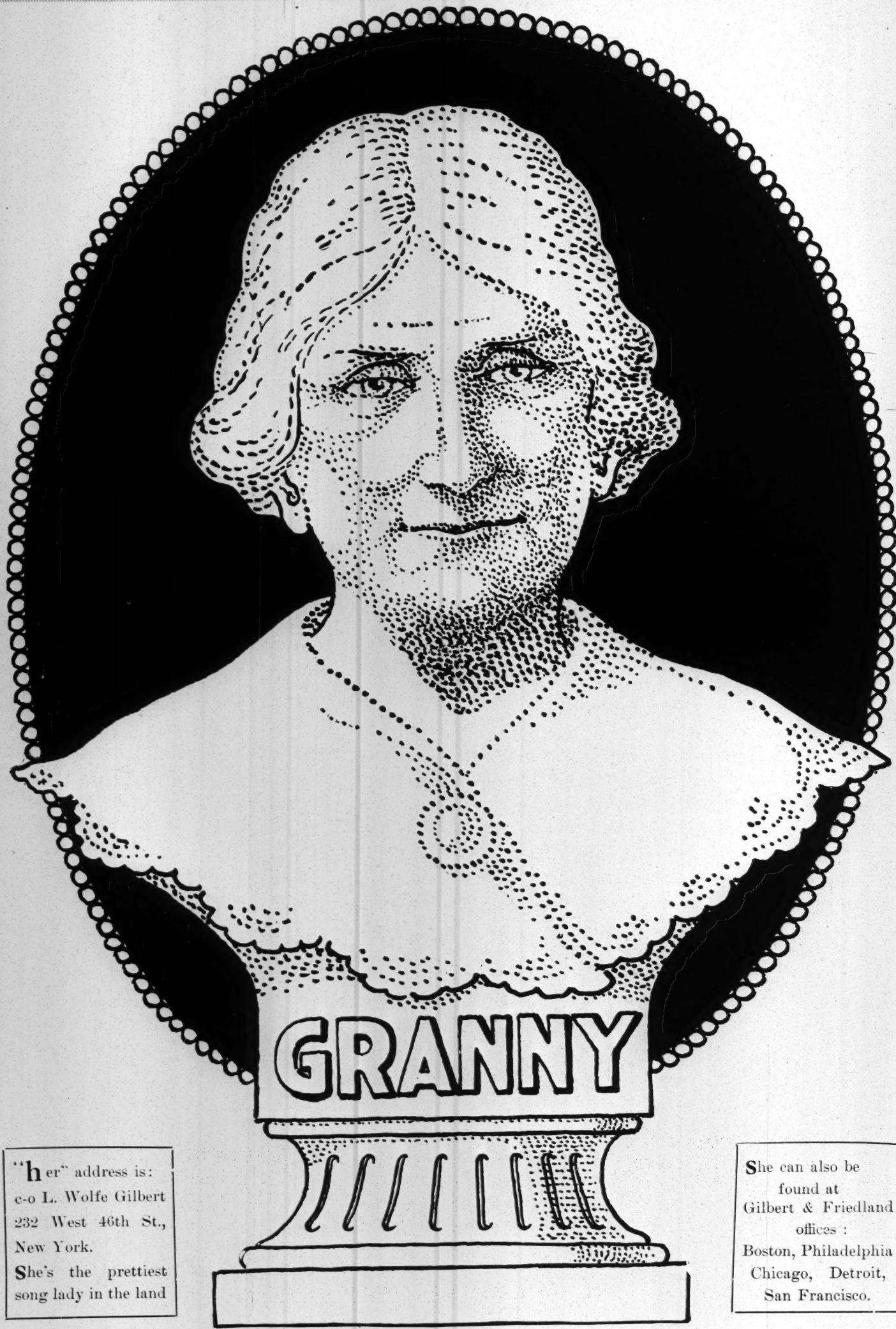
The NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 15, 1919

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY



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# The NEW YORK CLIPPER

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## FIVE TESTIFY IN VAUDEVILLE DEFENCE

### HEARINGS ARE RESUMED

James McIntyre, Pat Rooney, Charles Grapewin, Loney Haskell and Joe Laurie were examined last Tuesday at the offices of the Federal Trade Commission, 20 West 38th Street, when the United Booking Offices and other respondents opened their defense to all charges made against them in the recent investigation into vaudeville conditions conducted by the commission.

As before, the commission was represented by John J. Walsh, while Maurice Goodman and John M. Kelly, the latter the Ringling Brothers attorney, looked after the interests of the respondents.

The intention of the respondent's attorneys is to prove by their witnesses that the vaudeville field has never been more prosperous nor cleaner than at the present time. To prove this contention, all the witnesses were taken back over their careers to show the difference between booking conditions in the old days and now. All were cross-examined, but there were very few legal tilts between the opposing sides, the hearing proceeding along exceptionally quiet lines.

The introduction by Walsh of a blank form of vaudeville contract containing a clause providing that artists not belonging to the National Vaudeville Artists could be cancelled by the booking office with a week's notice, caused a short debate. It was admitted by the respondents that such a contract was "a mistake," but it was declared that this form of contract had never been actually used.

All witnesses were examined with practically the same formula of questions. Each was asked to go over his past career and to trace his success both financially and artistically. He was then asked his opinion of modern booking conditions and the treatment of vaudeville performers. All were receiving top notch salaries, according to the testimony; none had any grievance whatsoever against the booking office; and all were of the opinion that these are the palmiest days ever in the history of vaudeville.

Going back to the days when he played three-a-day with his sister at Tony Pastor's for \$80, Pat Rooney traced his climb to his present stellar heights and testified that he is now getting \$700 as a single on the two-a-day, besides owning a new vaudeville act of twelve people that, when produced, will net him \$2,250 per week.

Rooney testified that he had never, in all his experience, had any difficulty with any manager and, when asked if he had ever known a dishonest man—

(Continued on Page 33)

NEW YORK, OCTOBER 15, 1919

VOLUME LXVII—No. 36  
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### "ROSE OF CHINA" GOOD

Detroit, Mich., Oct. 13.—"The Rose of China," the latest offering of F. Ray Comstock and Morris Gest, had its premiere at the Shubert here tonight, and won warm approval. It is the story of a couple of adventurous Americans who land in China, one to fall in love with a native maid, although he has already been selected as the prospective husband of an American girl.

Oscar Shaw plays the smitten youth, Frank McIntyre is the other man from the States, with a penchant for wholesale proposals, and a determined young woman whom he jilted on the eve of their wedding, in hot pursuit. Mistaken identity enters into the plot. Shaw is forced into marriage with the Chinese maiden, and McIntyre decides that, after all, the woman he deserted will do for him.

This gives rise to some amusing situations, although the comedy is always of the polite sort that evokes chuckles rather than guffaws. Jane Richardson, as Ling Tao, the Chinese maid, and Cecil Cunningham, as the determined American girl, are the outstanding figures in the feminine line. Both scored heavily. Oscar Shaw has some of the best comedy work of his career. Paul Irving, Gene Richards, Stanley Ridges, George E. Mack and William Pringle are an interesting group of Chinese.

The Bolton, Woodhouse, book and lyrics, are hardly up to their accustomed standard. Armand Vecsey has written a delightful score that is more pretentious than is usually encountered in musical plays these days. Joseph Urban provided three splendid settings, in which the action takes place.

"The Rose of China" needs shortening and speeding up. This it will receive as all the architects were present at the premiere. When this is done it should be good for a long existence.

### MONTGOMERY TO PRODUCE

James Montgomery, the playwright, is going to produce his own plays and has formed a company which will commence operation immediately. The first piece to be presented is "Irene O'Dare," a musical piece by Montgomery, with lyrics by Joe McCarthy and music by Harry Tierney. Edith Day, last year with "Going Up," will sing the lead. Sidney Jarvis and other musical comedy artists have been engaged.

Montgomery is also said to be negotiating for a lease of the Vanderbilt and Belmont theatres, in which to make a number of new productions.

### WEISBERGER LEAVES

Lew Weisberger, for several years manager of the Republic Theatre, resigned on Saturday to accept a position with a motion picture company.

## Printing Under Difficulties

The present edition of The New York Clipper was issued in the face of a strike in New York printing offices that has compelled many publications to entirely suspend. Any curtailment of news, delay in delivery, etc. is due to that cause.

## LOEW INTERESTS COMPLETELY REORGANIZED

### "PETROLEUM PRINCE" POOR

Atlantic City, N. J., Oct. 13.—When the turmoil and zest of just living takes occasionally into a quiet, reflective hour, it has occurred to one who sometimes sorrows over the burdens humanity must bear that the great philosophic Greeks knew not the weight they added to Atlas' shoulders when they gave to the world the drama. Guileless, they, not knowing to what uses their gift might be put, not prescient enough to see that some day must come a Richard Barry and a Harrison Grey Fiske and "A Petroleum Prince."

But, alas, pork packers and oil kings were to become the fly in the Four Hundred's amber, and, reflecting a bit, after last night's performance of the "Petroleum Prince," one wonders whether they really are snobbish or just a little canny, possessing an inexplicable sense of values rather than the gob of priggishness the novels invest them with.

Of the Four Hundred or not, the audience last night deserved the commiseration of any well disposed person. It suffered silently and very politely through three absurd acts of a very preposterous "play." Richard Barry is the sinner, having written it; Harrison Grey Fiske the instigator, and Marc Klaw, unsuspecting, it is suspected, is the accomplice after the fact, for allowing his name to stand at the head of the program.

Louis Bennison headed a forlorn cast and seemed to grow more forlorn as he realized it.

This was to have been a criticism, not anger. But, sorrow over the mistakes of our fellow men is our mood. Thus has this criticism become an elegy.

### REPRESENTING EQUITY

London, Oct. 10.—Samuel Karrakis, better known by his professional name, Paul Kay, is in London as the official representative of the Actors' Equity Association of America, entrusted with the mission of presenting a record of the American actor's strike before the Actors' Association, and also a report of the British Actors' Committee in New York. He is accompanied by Charles G. Muller and J. Morrison Taylor, and all three made the trip across the Atlantic in the role of third-class stewards, thus receiving a free passage and earning a wage at the same time.

This method of traveling was adopted in order to avoid delay in securing passports.

### PRODUCING NEPHEW'S PLAY

Arthur Hammerstein, it became known last week, will shortly place in rehearsal a new musical play written by his nephew, Oscar Hammerstein, 2nd. The latter wrote the book and lyrics and the score is the joint contribution of Herbert Stothart and Arthur Hammerstein. No name has as yet been definitely decided upon.

### STARRING HARRY BULGER

Harry Bulger is to be starred this season in the musical play "The Flirting Princess." Rehearsals are to commence this week and the piece will open early in November. Joe Connelly is directing the tour.

# Receipts at "Fido" Benefit Amount to Over \$35,000

**Capacity Crowd Sees Performance That Breaks Away From Regular Rut and Shows Stars in Scenes From Successes That Made Them Famous**

Little Fidos and big Fidos and all of Fido's friends wended their way to the Century Theatre last Sunday night to see the Actors' Fidelity League's Testimonial Performance, which will, hereafter, be an annual affair.

Jammed to the doors with every seat occupied and folks standing in the aisles, the financial success of the performance spoke for itself, and the gross receipts from the sale of tickets, programs, advertising and favors, exceeded \$63,000. More than \$17,000 of this was realized in the premiums paid at the auction sale of seats, when about one-fourth of those for the benefit were sold. The highest premium paid were \$1,000, and those who offered this amount were David Wardfield, Mrs. J. J. Cohan, Sam Harris, A. L. Erlanger and Marc Klaw.

Practically every theatrical manager in New York attended the performance, as well as his chief cohorts and friends. The theatre was crowded with faces familiar on theatrical Broadway, and the absence of laymen was conspicuous, probably for no other reason than the early sell out of seats.

The performance itself, starting ahead of scheduled time, lasted until 12.30, and, even at that late hour, some of the latter portion of the program had not appeared. But the audience had its money's worth, the high cost of theatre tickets and the war-tax notwithstanding.

The first half of the performance was devoted to vaudeville and roof-show features, with acts from Ziegfeld's "Midnight Frolic" predominating.

Far and above all of these acts Nora Bayes stood out with radiant brilliance. With her was Irving Fisher, who surprised his audience by singing a bit of grand opera and was, otherwise, a god foil for Miss Bayes in a final duet number. Accompanying them at the piano was J. Dudley Wilkinson.

The surprise of the vaudeville portion of the show proved to be Jane Green and Jimmie Blyer, of the "Frolics," who are quite new to Broadway, but who registered a flattering hit with a routine of original songs rendered in an original way.

It was La Sylphe, of the "Scandals of 1919," who started the vaudeville ball a-rolling, followed by Mary Eaton and Lou Lockett, in an eccentric dance from "The Royal Vagabond." Hal Hixon danced on next, making the third successive dancing act and making it appear for the nonce as if the vaudeville bill was to be a Dance Marathon.

But this impression was dispelled by Alma Clayburg, of the Metropolitan Opera House, who routed out Terpsichore and rendered an aria from "Aida." Then followed Irving Fisher as if to show Miss Clayburg that she isn't the only one who can sing grand opera. But the leaning of the audience seemed to be more toward Nora Bayes' syncopation. Then on danced George White, who received quite a hand upon his entrance, and dancing once more held sway when Maurice and Florence Walton (who probably had discarded stockings to reduce the H. C. L.) eclipsed all the other dancers on the bill, stepping about to the superb accompaniment of "some" jazz band.

Irving Berlin then sang a couple of numbers, with Harry Askt at the piano.

Enter next George M. Cohan and Willie Collier. Great applause.

Cheers, in fact. It resembled an election meeting, with the voters cheering for their candidate and Cohan and Collier stood there as bashful as a couple of favorites at a vaudeville house on amateur night. When the applause quieted down, the pair gallavanted through their "Here We Are Together Again" songs, to which has been added a new verse, which goes, in part:

Cohan—I hear you're out of the Lambs is it true?

Collier—I had to get out for talking to you.

The less said about the rest of the act the better. It was all along the line of "Are you really going to quit, Georgie?" and "The-public-won't-let-you" stuff. If the talk had been funny, it would have been excusable, but it bore rather a sad touch, and brought back the bitterness of the recent actors' strike, which Broadway would like to forget. Cohan said he was through, but, in the dialogue, admitted to Collier that if it were a "Very good show" and a "very good part," he might be persuaded to produce and even to act again.

Then the living picture, "Hail to the Spirit of the Folly," from the Frolics, arranged by Ben Ali Haggan, brought the vaudeville portion of the program to an artistic close.

Savoy and Brennan, Gilda Gray, and the Glorias were all programmed but did not appear.

The second half of the program re-flashed famous scenes from famous plays, with their original stars. This memory quilt was patched together by Alexander Leftwich, who staged and wrote the offering, which bore the name of "Many Happy Returns." A couple of old theatre-goers start to talk over their old days before their open fireplace, and, as they unearth old theatrical memories, the scenes were re-enacted.

Some of the scenes were acted splendidly, some less splendidly, and some in a way that made one wonder how the star ever gained fame in the role portrayed.

Henry Miller presented part of "The Only Way," and the big scene, which he shared with Ruth Chatterton, was wonderfully done. Then, too, the closet scene from Hamlet, with E. H. Sothern in the role of the Danish prince, was a remarkably well acted bit, while Gladys Hanson, as Hamlet's mother, contributed greatly toward the success of the scene.

Florence Nash, as "Aggie" Lynch, gave a splendid characterization in a scene from "Within the Law," and Grace George, as Cyprienne des Prunelles, went through a scene in "Divorcons" that left nothing to be desired.

While Thomas E. Shea played "Mathias, the burgomaster," in "The Bells," you could have heard a pin drop in the audience.

Among the other memories were Holbrook Blinn, as Napoleon, in "The Duchess of Dantzig," Ralph Herz as the devil in "The Soul Kiss," Mary Ryan in "On Trial," Margaret Anglin in "Medea," Burr McIntosh in "Trilby," Fay Bainter in "The Kiss Burglar," Bille Burke in "The Marriage of Convenience," Blanche Bates in "The Darling of the Gods," Ina Claire in the "Quaker Girl," Louis Mann in "The Telephone Girl," Otis Skinner in "Mister Antonio," Mrs. Fiske in "Tess of the D'Urbervilles," and, last but not least, George M. Cohan, with a cho-

(Continued on Page 34.)

## THIS IS PUTTING IT OVER

Akron, Ohio, Sept. 11.—H. H. Frazee, New York theatrical manager, certainly whitewashed theatre patrons of this city when he announced the opening of a new play here. His advertisements read like this:

"H. H. Frazee presents America's Most Important Theatrical Premiere of the Year, A New Farce Comedy, 'My Lady Friends,' with Clifton Crawford, late star of 'Three Twins,' 'My Soldier Boy,' etc. A Momentous History Making Theatrical Event, that Puts Akron Right in the Lime Light, from New York to Frisco."

## SWORD SWALLOWER WINS

Marie De Vere, the sword swallower, last week won a suit against Reuben Clarke and William Reichenthaler, Coney Island museum owners, whom she sued for alleged breach of contract. Judge Levy, in the Third Municipal Court, rendered a verdict of \$435.30 against them.

In her action, brought through H. J. and F. E. Goldsmith, Miss De Vere claimed that she entered into a written contract with the museum owners, under the terms of which she was to swallow swords for a period of sixteen weeks at \$50 a week.

The contract was broken, she claimed, when, after working eight weeks, the museum owners insisted that she consent to a ten dollar weekly salary cut. This she refused to do. She sued to recover \$400, and the judgment in her favor includes interest and costs.

## LIFE SEARCH REWARDED

After searching the entire country for a photograph of his departed wife, Harry Emerson, who two decades ago was a member of the comedy juggling team of Emerson and Emerson, on the vaudeville stage, wandered into a New York cafe last week and there he found an old and somewhat faded likeness of his former partner. After hearing the details of Emerson's hunt for the picture the cafe proprietor turned it over to the actor.

## MAY SUE OVER SHOW TITLE

Litigation may result from the fact that a play istouring the West with the same title as one of the new vehicles of William Harris, Jr., both being entitled "Abraham Lincoln."

The western play is from the pen of Ralph Kettering, the Chicago publicity man. It has not yet been ascertained by the Harris office whether there is any similarity of plot between the two shows, and it is questionable whether such a common title as "Abraham Lincoln" can, in itself, form the basis for a law suit.

## WHERE IS MAZIE KING?

Mazie King, who has a brother in the Canadian army, R. L. King, is requested to communicate with the Bureau of Missing Persons, New York Police Department, in reference to some important matters.

## QUITS THEATRE RESERVES

O. Starstad, Regimental Sergeant Major of the Theatrical Regiment, New York Police Reserves, has resigned his office. The affairs of the regiment will be directed hereafter by Major A. L. Robertson from his office in the Palace Theatre Building.

## SUPPORTING UNTERMYER

Marie Dressler's name has been placed on the same ticket with that of Irwin Untermyer, Democratic candidate for judge of the Supreme Court. She is supporting Untermyer in his candidacy for the bench. Down in Wall Street they are distributing cards which read as follows:

"Be sure and register, because I want you to vote for Irwin Untermyer for the Supreme Court. (Signed) Marie Dressler."

The cards were distributed from an automobile during all of last week.

## MOROSCO WANTS HER

Los Angeles, Oct. 10.—Curtyne Englar, an assistant teacher at Frank Egan's dramatic school here, has received an offer by wire from Oliver Morosco to appear in his production of "Linger Longer Letty."

## GREENWICH MGR. ARRESTED

Barney Gallant, manager of the Greenwich Village Theatre, was arrested last week, with three others, when the Greenwich Village Inn, formerly Polly's, which he manages, was raided by government authorities. Gallant and those arrested with him are charged with violation of the Federal prohibition act. They were arraigned before United States Commissioner Hitchcock, who held Gallant in \$2,500 bail. The other three arrested, Leonard C. Van Eys, Sam Roth and Richard Roberts, were held in \$1,000 bail each.

This is the second time the Greenwich Village Inn has been raided. About two years ago, while the inn, which is in Sherman Square, was still known as Polly's, the police raided the place and arrested a number of literary people, besides Polly herself. They were charged, in the Jefferson Market Police Court, with disorderly conduct, but the cases against them were dismissed by the magistrate for lack of evidence.

## FRIGANZA HAS NEW PLAY

San Francisco, Oct. 11.—Trixie Friganza will open at the Curran Theatre in this city on Oct. 19 in a new play called "Poor Mama," presented by Thomas O'Day. She is supported by the Three Dennis Sisters, Redell Craig, Sweetsie Diehl, Ruth Handforth, Lillian Bordman, Margaret Price, George W. Banta, Jr., William Wagner, Burt Wesner, Fred Pierce, James Callahan, Charles Price and Ray Brown. The company is managed by John F. Connally and George Bovyer is doing the advance work.

"Poor Mama" is a comedy with music, the book having been written by Elmer Harris, co-author of "So Long Letty" and "Canary Cottage," and the music by Jean Havez.

## 4,947 ACTORS LOSE VOTES

According to statistics recently published, there are about 4,397 actors who yearly lose the right to vote for officers of the State of New York, because of enforced absence from home.

These statistics are gleaned from the United States Census report for 1910, and from the occupational records of the State of New York. The figures were compiled in connection with an attempt to bring before the legislature a bill that will restore the vote to such citizens as are forced to be absent from home on election day. In connection with these figures, it was also disclosed that 2,420 people connected in various ways with the show business also lose their votes because of absence from home.

## EDDIE CANTOR TO STAR

Eddie Cantor, the Ziegfeld Follies comedian, is to be starred next season by Ziegfeld in a new musical piece as yet unnamed.

Cantor, whose rise in theatricals has been meteoric, jumping from small time vaudeville direct to the position of featured comedian in the "Follies," with a salary which, according to legal papers filed by Ziegfeld during the actors' strike, amounted to \$800 per week, is to receive a salary of \$1,000 per week, in addition to a big percentage of the profits of the production.

## DITRICHSTEIN DOUBLING

Leo Ditrichstein is this season using two plays on his tour. He is presenting first "The Marquis De Priola," by Henri Levanan, and secondly "The Matinee Hero," by himself and A. E. Thomas.

# Western Business, Despite Unrest, Surprisingly Good

Road Show Managers Report Unusually Good Takings, Even in Towns Where Strikes and Walkouts Are in Force

Despite social and economical upheaval in the western states, producers who have road shows playing in that section of the country are united in declaring the present season the most successful ever experienced in the theatrical history of the country. Strikes, race riots and the like seem to have no effect on the theatrical business in that field.

Although forced to lose one night of a week stand in Omaha, recently, in the throes of a race riot, which resulted in the city being placed under martial law, Fisk O'Hara, in Gus Pitou's production of "Down Limerick Way," played to slightly over \$9,600. May Robson, in "Tish," another of the same producer's attractions, recently played to \$11,000 in St. Paul and \$10,000 in Minneapolis. These figures are so startling in comparison to business done in previous seasons, that the producer was reluctant in making them known, declaring that it is practically impossible to con-

ceive such prosperity under present conditions.

With many attractions of various sorts on the road, and with fully half that number in western territory, the Shuberts assert that attractions playing that field are not only doing good business, but are establishing a record never before reached, since they have been associated with the business.

Among other producers who have extensive bookings west of the Mississippi, are A. H. Woods, whose attractions are packing the houses in which they play; George M. Gattis, whose "Revelations of a Wife" closed a \$4,500 week Saturday in Omaha, at a dollar top, and whose "Daughter of the Sun" is doing an equally big business on the coast.

Gus Hill, with his "Minstrels," "Bringing up Farther" and "Mut and Jeff" shows, playing such towns as St. Joe, Miss., Lincoln, Neb., Quincy, Ill., and others of equal size, are appearing to capacity houses every performance.

## WYNN SHOW PLANS SET

Detroit, Mich., Oct. 13.—Ed Wynn, the comedian, has gone into partnership with Bertram C. Whitney, manager of the New Detroit Opera House here, and will soon be starred in a musical revue which will make its appearance under their joint proprietorship. The revue will be known as the "Ed Wynn Carnival of 1920" and will be written almost entirely by Wynn himself. He is already at work on the project and it is understood that he has completed the writing of two episodes.

It is planned to launch the revue some time in late November, but not in the vicinity of New York. The probability is that the piece will be given a long road tour before New Yorkers get a glimpse of it, according to present plans. While attention is to be paid to the chorus and costumes, stress will be laid upon the selection of capable principals.

Two corporations were formed last week under which the show will operate. One was the Ed Wynn Producing Company and the other the Ed Wynn Carnival Company. Each was incorporated for \$5,000.

Wynn was very active in the actors' strike and much speculation has been rife concerning his future activities. It was rumored that theatrical managers intend to ignore him and all kinds of rumors have been going the rounds that he was going to retire from theatricals and go into a commercial business.

## ANNA CAPLAN

Prominent among the burlesque stars this season is Anna Caplan, whose picture is on the front cover of this week's issue of the Clipper. Miss Caplan is the prima donna with the "Kewpie Dolls," one of Harry Hastings' shows. Prior to her burlesque engagement, she has been in vaudeville and cabarets, where her piquant personality and fine singing have made her a favorite. To-day she is equally popular in burlesque, due largely to her fine voice and exceptional singing ability.

Few singers can compare with her in popular song rendition and her well selected repertoire is a big feature of the production in which she is appearing.

## "WHAT'S THE ODDS?" HALTS

Sam Shannon's new production, "What's the Odds?" a musicalization of "Checkers," the late Henry Blossom's successful comedy, is "resting" at present, according to Shannon. He stated last week that the show was brought in from Baltimore September 30 so that a new mechanical apparatus to make the horse race climax in the last act more realistic could be perfected.

The contrivance, Shannon explained, will be ready for installation within a couple of weeks, following which the show will be sent out on the road again, ultimately to be brought back for presentation in a Broadway house.

In the meantime, however, the scenery and costumes of "What's the Odds" are reposing in Cain's Storage House on Forty-first Street.

## OUTDOOR AGENTS MEET

Memphis, Oct. 12.—General and contracting agents of outdoor amusement enterprises from all over the country met at the Patten Hotel here Wednesday night to discuss ways and means of supporting their organization.

Two general meetings were called, one to be held at Chicago early in December, and another at the Showmen's League of America, headquarters, New York City, at a later date.

Among the amusement promoters in the city for the meeting were W. S. Cherry, president of the national organization; Felix Blei, secretary; Sydney Wire, publicity manager; M. B. Golden, Irving J. Polack, Walter A. White, J. C. Simpson, Jim Donaldson and Col. Sanford Cohen, manager of the Augusta, Ga., exposition.

## HARRIGAN'S HOUSE ROBBED

The apartments of William D. Harrigan, actor and son of the old time star of Harrigan and Hart, at 44 West Forty-sixth Street, were robbed of valuables worth \$2,500 on Friday afternoon. Harrigan is now in Chicago appearing in "The Acquittal." His wife went out on Friday to keep an engagement. On her return, she found all the silverware and articles of clothing, in addition to other valuables, stolen.

## FOYS WIN AUTO CASE

The Foy family proved themselves good business transactors as well as good actors when they recovered \$500 from Parker's Garage this week in a court action. The story has almost as many twists as a "Get-Rich-Quick" Wallingford tale and chiefly concerns Charlie Foy, the twenty-year-old son of Eddie.

Charlie made a deal with Parker's Garage to pay \$700 for a second hand car, paying \$500 in cash and giving a check, signed by Eddie Foy and dated in advance, for the remainder. The car, he claimed, was sold to him as a Mercer 1913, but later he found that it was a 1909 model, and alleges that it was out of order in several respects. Thereupon, payment on the check was stopped and Parker promised to sell the car for \$700, according to the Foy version of the story. So Charlie ran the car into Parker's Garage, whereupon Parker declared he would hold the car until the remaining \$200 was paid.

This aroused the Foy fighting blood, and the case was put into the hands of O'Brien, Malovinsky and Driscoll, who brought suit to revoke the transaction on the grounds that Charlie is under age. The case was put before a jury, Diamond and Deutsch appearing as attorneys for the garage. A verdict was awarded to Foy.

During his testimony, Charlie was asked if he didn't think it was a pretty good car. "That car," he testified, "would come back to the garage without a driver, it has been returned there so often."

## "SEVEN MILES" OPENS

Boston, Oct. 10.—Oliver Morosco's new production, "Seven Miles to Arden," written in play form by Anna Nichols, from the story of that name by Ruth Sawyer, was presented this week at the Majestic Theatre. Miss Sawyer's book was one that pleased exceedingly because of the excellent manner in which the whimsical and make-believe adventures of Patsy, the heroine of the story, were brought forth. Her attempt, however, seems to have missed the mark, for there are a great many points that are lacking in the play.

Patsy O'Connell sets out to aid and comfort a young man whose sweetheart and father have lost faith in him because he has been accused of forging a check. She masquerades as a celebrated singer and, at a country inn, falls in with a tinker. She and he become companions and, after a series of adventures, she arrives in the home of the father of the young man, who has been turned out. By an Irish charm, she drives all the hard-heartedness out of him and the young man is forgiven; in addition, the charm working so well that the old man has nothing but kindness in his heart for the remainder of his life. She and the tinker are betrothed before she has learned his name.

Grace Valentine, as Patsy, worked hard, and did all that anybody could to play a role that was poorly reproduced from fiction. Mr. Baxter, as the tinker, also did good work, but the rest of the cast were badly handicapped by poor lines.

## TO MANAGE BOSTON HOUSE

Boston, Mass., Oct. 14.—Henry Taylor, formerly manager of the Hollis Street Theatre, and more recently associated with The Fred Stone Pictures, has been engaged as manager of the Majestic Theatre, this city.

## "PINCH ME" INCORPORATES

A corporation is being formed for the purpose of producing a musical comedy entitled "Pinch Me," from the pen of Fred Rath and Al Dubin, to be known as the Pinch Me Corporation.

## CUT OUT WED. MATINEE

Detroit, Oct. 10.—One of the immediate results of the terms under which a settlement was recently effected between producing managers and the striking actors, manifested itself here this week when the "Little Simplicity" company, playing at the Shubert Detroit Opera House, eliminated the customary Wednesday matinee, while "Scandal," at the Garrick Theatre, and "Daddies," at the Detroit Opera House, continued as usual.

The answer to this is the extra pay for a ninth performance, and the attitude of the managers thereto.

Shows open here Sunday nights, which puts Detroit in the nine-performance category. Sunday night audiences are always big, while Wednesday matinees vary. Consequently, the big and costly musical show, seeing there was a possibility of the salaries for the Wednesday performances amounting to more than the company's share of the receipts, will eliminate the Wednesday matinee, thereby keeping within the eight-performance no extra pay limit.

On the other hand, dramatic companies with a modest payroll, will give nine performances each week, by which the management will still be ahead, although not as much as though it were not for the bothersome extra pay clause. Of course, the house management is not consulted in the matter, which means a loss in that quarter. Concerted action on the part of the local managers is contemplated.

## PICKFORD SUIT POSTPONED

The case of Cora C. Wilkennings against Mary Pickford, was put over last week, until October 27th, when it will be brought up for trial in the Supreme Court. The action is for \$108,000, which Miss Wilkennings claims as a ten per cent commission due her from Mary Pickford's salary while with the Famous Players, the plaintiff claiming that she was instrumental in securing the star the engagement and alleging that a 10 per cent commission had been agreed upon.

This is the second time the matter is up for trial. It was originally won by Miss Wilkennings in the Supreme Court, but the Appellate Division reversed the judgment and ordered a new trial. The law firm of O'Brien, Malovinsky and Driscoll represent Miss Pickford in the litigation.

## INGRAM SHOW CLOSES

The Ingram Dramatic and Vaudeville Show closed a successful season last week in the West. The company played for twenty-five weeks under canvas and did not lose one night's performance or make any changes in the roster. They will continue to play in opera houses.

The roster is as follows: Rodgers and Marvin, Francis and Decinia Ingram, Silvers and Eagan, Jack Randolph, George Connors, Adam Ingram and L. E. Johnson.

## PLAYWRIGHTS ELECT

At elections held at the Playwrights' Club last week, the following officers were elected: Robert Stoddard, president; Gustave Blumm, first vice-president; Mrs. Tadema Bussiere, second vice-president; Leo Seiman, secretary-treasurer; E. F. Hague, recording secretary; Morris Abel Beer, publicity director; and, as members of the Advisory Committee, Reita Weiman, Richard A. Purdy, Robert L. Beecher, Matthew White, Jr., J. B. Larric, Elias Lieberman and Percival Wilde.

## BACON WRITING NEW PLAY

Frank Bacon is writing a new play for Chick Sale. In it, Sale will introduce his rural characters, familiar to vaudeville audiences and those who have seen the Shubert production, "Monte Christo, Jr."

# Lambs Club, Prohibition Hit, is now Facing Crisis

Meeting on Thursday Will Elect New Officers and Take Up Questions Pertaining to Finances of Organization

The Lambs Club faces the prospect of a heavy financial deficit, if rumors current along the Rialto concerning the club's financial reverses during the last few months are to be believed.

That the recent actors' strike has had something to do with the reported drop in the club's receipts is something that may easily be believed. For the simultaneous resignations during the strike of George M. Cohan, Sam Harris, David Belasco, Morris Gest, Nathan Burkman, and a score or more of lesser theatrical lights, all of whom took a more or less significant interest in the club's affairs while they were members, undoubtedly had the effect of diminishing the club's patronage.

But the one thing more than any other that can be relied upon to have put a dent in the state of the club's finances, is prohibition, the drouth of it having the same effect on almost every other club of importance throughout the country.

In an effort to offset this condition, during the month of September there was a series of midnight meetings held at the club to determine its policy regarding a number of things, financial

#### SUES KEITH ESTATE AGAIN

Boston, Oct. 13.—While John F. Cronan, a Boston lawyer, has a suit in equity pending in the supreme court seeking to recover \$5,000,000 of the more than \$15,000,000 estate of the late A. Paul Keith in compliance with the terms of an alleged oral agreement, he has entered an action in law in the superior court, setting up substantially the same facts and seeking to recover the same amount.

Atty. Cronan claims to have rendered professional services to the testator, in consequence of which he was the principal beneficiary of his father, B. F. Keith, late theatrical magnate, saving the son from disinheritance. He also effected a compromise with the second wife of the elder Keith, he alleges, inducing her to accept \$500,000 as her share of the property and not to contest her husband's will.

Attached to the declaration are 246 items, representing work done by Attorney Cronan, covering a period of five years. By the terms of the alleged oral agreement, Attorney Cronan was to receive one-third interest of any conveyance of the elder Keith's property he induced to be conveyed to the younger Keith.

#### CHEESE CLUB MEETS AT N.V.A.

After being luncheon guests of the National Vaudeville Artists on Monday, the members of the Cheese Club have decided to apply to the N. V. A. for lay membership and to hold their lunch gatherings at the vaudevillians' clubhouse until such time as they may build a clubhouse of their own. During their luncheon, the members were welcomed by E. F. Albee, Edwards Davis, president of the N. V. A., Henry Chesterfield, its secretary, and House-manager Hurlburt.

Those present at lunch were: Tom Oliphant, Curwen Stoddard, Walter Kingsley, Neil Kingsley, Michael Connolly, Joseph Fleischler, Mark Connolly, Eugene Kelcey Allen, Benjamin F. Holzman, Harry Herschfeld, Tirley Dillon, Sydney Hydeman, John McMahon, Frank Pope, James McGrath, Col. E. J. Crosby, J. T. Newmark, Samuel Hoffenstein, Michael Goldreyer, Gerald Spiro, N. T. Granlund, Carroll F. Piercem, Louis G. Reid, Al Kayton, G. J. Meister, Fritz Tidden, Garrett Cupp, Frank Hughes, J. A. Benjamin, Pat V. Kyne and Edward Larry.

and otherwise, that were agitating the minds of the members who had remained loyal during the period of stress caused by the strike.

What was decided at these midnight meetings will probably be revealed at the special meeting, called ostensibly to elect new officers in place of those who have resigned, which will be held at the club on Thursday of this week. R. H. Burnside, Shepherd of the Lambs, will preside, and it is rumored that Joseph R. Grismer, former head of the club, who is said to be more principally concerned than anyone else in the club's bonded indebtedness, will appear at the meeting and present a few financial facts that the club in the near future will have to overcome.

Just what these reported "dark" facts are, nobody around the club would vouchsafe, early this week. Those familiar with the club's affairs say that the recent special assessment levied against each member, including the life members, against whom, it is said, no assessment can legally be levied, is significant of the "dark" period through which the club is now passing.

#### ROAD "FROLIC" OPENS NOV. 16

Flo Ziegfeld's "Frolic" road show is scheduled to open in Washington, November 16. The show will go into rehearsal a week from next Monday, under the direction of Ned Wayburn, who expects to finish putting on the new Capitol Theatre Revue by that time.

The "Frolic" show that Ziegfeld is sending on tour is designed, in a measure, to take the place of the "Follies," which, this season, is remaining at the New Amsterdam Theatre longer than ever before. The reason for the show's continuance here beyond the usual period is twofold. First, the recent actors' strike forced the "Follies" to close for several weeks, which loss is now being made up, and, secondly, the phenomenal business the show has played to since its opening, averaging upwards of \$28,000 a week, seems to warrant the continuance of its run at this time. Last week, the "Follies" played to a total of \$31,000, which is no unusual week's business for this show at the New Amsterdam at the prevailing prices of \$3.50 top.

The musical numbers in the "Frolic" road show were written by Gene Buck and Dave Stamper, and the cast will comprise twenty-eight girls, besides a number of principals who have not, as yet been chosen.

#### STAGE 22 PLAYS IN 16 DAYS

What is probably a play-producing record has been established by A. H. Woods. In sixteen days, the Woods interests have put on twenty-two productions. They are: four companies of "Up in Mabel's Room," five companies of "Friendly Enemies," four companies of "Under Orders," two companies of "Parlor, Bedroom and Bath," and companies of "The Woman in Room 13," "Breakfast in Bed," "Road to Destiny," "Business Before Pleasure," a Barney Bernard show, "Too Many Husbands," and "The Girl in the Limousine."

#### "AT 9.45" MOVES SOON AGAIN

"At 9.45" which moved to the Vanderbilt on Monday will remain there for only three weeks and will then move out to make way for the musical version of "Irene O'Dare," by James Montgomery.

#### WALTER SUED FOR ASSAULT

Los Angeles, Cal., Oct. 11.—A suit for \$50,000 has been started against Eugene Walter, the playwright, by Nina Whitmore, a moving picture actress, because the playwright struck her with his fist, and, according to her statement, rendered her unconscious. Before going into the movies, Miss Whitmore was a member of Ziegfeld's Follies, and also appeared at Healey's Restaurant, New York.

The incident occurred late Wednesday evening when Walter entered her room at the Hotel Alexandria and, according to her charges, beat her. She says he first tried to climb over the transom and after he had shattered the glass and tried to break down the door, she let him in.

It is said that the assault was the result of Miss Whitmore going to a party with Jack Pickford and it is hinted that she and the playwright were tacitly engaged until such time as Walter could obtain a divorce from his wife. But Miss Walker, upon hearing of the incident, declared that she will not divorce her husband, "but will always love him." Walter is now ill with nervous prostration at his rooms in the Hollywood Hotel.

#### VEILLIER OPENS NEW PLAY

Los Angeles, Cal., Oct. 12.—Bayard Veillier is presenting here a new play originally written by him for use by Margaret Wycherly, and known as "Danger." It is a story of a woman's regeneration, and her determined effort to keep straight.

The play was originally scheduled for a week's performance here, but, after the first week, so great was its success and so insistent the demands for its being retained, that it is now in its fourth week. Evelyn Varden is making her local debut in the leading role of the play, which is to be produced later in New York by A. H. Woods. The play has been revised for the fourth week, and is now being presented in the form in which it will be seen in New York, with Margaret Wycherly in the leading role. It is being played here by the Wilkes Players.

#### PASSPART SAILS

W. L. Passpart, the vaudeville agent, is on his way overseas to establish offices in Rotterdam, Holland, and London, England. He intends to establish himself on a large scale as an international booker. He will deal in both the importing and exporting of acts. His chief difficulty, he thinks, will be to get foreign acts to come to America, as there seems to be a reluctance of late on the part of European acts to sign up for American bookings. After Passpart has established his offices abroad, he will return to New York and start activities.

#### "YOUNG CLIFF" IS ARRESTED

Clifford Travers, known as "Young Cliff," was arrested in the hallway of the third floor of the Putnam Building on Friday afternoon, on a charge of bookmaking. He was taken to the West Forty-seventh Street Police Station, where he was held in \$500 bail, supplied by Bernard A. Rosenthal. Travers gave his address as 140 West 48th Street.

The case came up the following morning before Magistrate McKeen in the 7th District Court and Travers was discharged because of lack of evidence. Travers formerly worked for Frank Keeney.

#### LITTLE BILLY IN SHOW

Little Billy, who played the Keith circuit last season, opened on Friday night at the Majestic Theatre, Boston, in the new Oliver Morosco play, "Seven Miles To Arden."

#### ETHEL LEVY'S MOTHER DIES

Los Angeles, Oct. 9.—Mrs. Martha Goodwin Levey, mother of Ethel Levy, the actress, died here this week after an illness of one year.

#### LAUDER ON WAY HERE

Because of difficulties of transportation, the Harry Lauder Company, upon completing its Australian tour, gave up plans of going from there to South Africa and sailed on October 8th for San Francisco, for the purpose of making another American tour.

Lauder and his outfit will arrive in San Francisco on the 29th and proceed directly to El Paso, Texas, to open their season there on October 31st. The show will then play the entire Pacific Coast as far North as Spokane, Seattle and Winnipeg, and then start eastward, taking in all the large cities. The tour will terminate in New York City with a one week run starting February 22nd, after which the Company will leave for its deferred South African tour, opening in Capetown on Easter Sunday.

Lauder is supported by Muriel Window, Milo, The Act Beautiful, Kata-mura Japs, and Marion Valance. Willard D. Coxie and Robert McDowell are in advance, and Lester W. Murray is manager. Lauder is the first titled actor to play there.

#### TULLY PLAY A LONDON HIT

London, Eng., Oct. 10.—The American can play, "The Bird of Paradise," written and produced by Richard Walton Tully in America, and likewise here at the Lyric Theatre, has been doing capacity business since the opening, and is one of the biggest hits in London, which likes this quaint love tale of the Hawaiians. The settings and music of the piece have made a lasting impression.

Lyn Harding plays the principal part and is supported by Cronin Wilson, James Carew, William Lugg, Alexander Calver, Maud Cressel, Basil Lofting, Stanley Pearce, Melissa Kendrick, James Powell, Fischer White, Dorothy Dix, May Ward, Alice Phillips, Lillie Mo, Joseph Puni, John Moa, Diamond Kewona, William Kamoku, John Kamoku, Lindsay Grey, Henry Daniell, Sam Lyons, and Irma Jerome.

#### LIVING DOLL ADOPTED

Elizabeth Ratz, a circus performer, twenty-six years old and thirty-two inches in height, was adopted last week by Mrs. Rita Weiss, of the Bronx. Judge Gibbs, in the Bronx County Court, signed the adoption papers after Mrs. Weiss told him that she desired to adopt Miss Ratz because she had lived with her and her mother for eleven years. Miss Ratz also expressed her desire to be adopted by Mrs. Weiss.

Elizabeth Ratz is known in theatrical circles as Elizabeth, the Living Doll.

#### PARIS STRIKE ENDS

Paris, Oct. 10.—A committee of the striking actors interviewed Premier Clemenceau this week, with the result that he took up the matter with M. Laffere, Minister of Public Instruction. Following a meeting between Laffere and the managers, an agreement was reached through which it was decided that the actors would immediately return to work.

#### BRIEUX IS HONORED

Paris, Oct. 10.—Eugene Brieux, author of "Damaged Goods," and a member of the French Academy, was promoted this week to Commander of the Legion of Honor. The promotion was for exceptional services rendered while Brieux was president of the France-American Relief Fund.

#### BELL WRITES NEW LAY

Bartley Cushing has secured a new play by C. W. Bell, author of "Parlor, Bedroom and Bath," for production. It will follow Blind Man's Buff," now in rehearsal.

#### GRACE HAWTHORNE IN PARIS

Paris, Oct. 10.—Among the late arrivals in this city from New York is Grace Hawthorne, the actress.

# Saturday Night Receipts Smash Box-Office Records

Broadway Playhouses Do Unprecedented Business Aggregating Almost \$250,000; Increased Price for Theatre Tickets Is Cause of Record Night

Saturday night created a theatrical record on Broadway, being the most successful, financially, in the history of New York theatredom. On that night, the first class theatres took in more than \$250,000. Capacity audiences were the rule from one end of Broadway to the other, despite the fact that it was rainy. The increased prices for theatre tickets, plus the fact that all houses played to capacity, brought the figures up to the unprecedented total.

Another pleasant theatrical surprise came on Monday, when the Columbus Day matinees, which had been figured for only normal business, hit the high figures and the S. R. O. signs.

The week's business for the Hippodrome totalled \$73,420, the largest figure the "Hip" ever reached except during the Christmas holidays. The "Ziegfeld Follies," at the New Amsterdam, went over \$30,000 last week. "Apple Blossoms," at the Globe, played to \$25,106 in its first five days. Raymond Hitchcock's show at the Liberty played to the tune of \$21,654 for the week.

The Al Woods' attractions eclipsed all their previous records. "The Girl in the Limousine," at the Eltinge, played to \$2,107 Saturday evening and did a matinee business on Monday of \$1,306. At the Booth, "Too Many Husbands" reaped \$1,923 on Saturday

night and \$1,242 at the Monday matinee. "The Voice in the Dark," at the Republic, with a \$2.50 top price, totalled \$1,857 and \$1,074 on Saturday night and Monday afternoon, respectively.

At Teller's Theatre, Brooklyn, "Parlor, Bedroom and Bath" is playing for the third time and where the evening prices are \$1.59 and \$1, the Saturday night show made \$1,980, while Louis Mann, at the Majestic, in Brooklyn, played to \$1,975. "The Woman in Room 13," playing to \$1.150 and \$1 at the Bronx Opera House, Dudley, the lyrics, have women a most

"Clarence," the George Tyler show at the Hudson, established a Saturday night record of \$2,531.

"The Royal Vagabond," a Cohan and Harris attraction, packed an audience in while the box office receipts totalled \$2,690.

The Selwyns made a Saturday night haul in the neighborhood of \$2,800 on "The Challenge."

At the Harris Theatre, "The Dancer" cleared close to \$1,550.

Sothen and Marlowe, at the Shubert Theatre, played to a \$3,000 house, and McIntyre and Heath, in "Hello Alexander," at the Forty-fourth Street Theatre, played to about the same amount. "The Jest," at the Plymouth, a small house, did in the neighborhood of \$2,000. "The Crimson Alibi" played to \$2,500 at the Broadhurst.

## CAPITOL COMPLETES STAFFS

Announcement was made early this week of the organization of a complete staff for the Capitol Theatre, which will, in all probability, open within the next month. The staff is as follows: managing director, Edward Bowes; producing director, Ned Wayburn; art director, John Wenger, who will take charge of the scenic department. In the motion picture department, Hy Mayer will be art director, Thomas Walker, film editor, and James Prangle, camera man.

The music department will have Arthur Pryor as musical director, Simone Mantia, concert master, Ernest P. Jones, organist, Robert Berentsen, assistant organist and Warren Shorts, librarian.

Charles Ries will act as house manager, Rivington M. Bisland will be treasurer, Jerome L. Falconer, auditor, William J. O'Brien and Edward Berry, assistant house managers, Rae Prussak and Janet Prussak, assistant treasurers, and Thomas Gavagan and Jack Conney, chief ushers.

Ben Atwell will be director of publicity, Bessie Mack, press representative and Abe Mass will assist. In the technical department, Joseph Sanford will act as chief carpenter Frank Schmieder as chief electrician; Joseph Hughes, master of properties; and John O'Day as chief engineer.

## "WEDDING BELLS" CAST

The cast of "Wedding Bells," a comedy in three acts by Salisbury Field, has been chosen by the Selwyns. Among those engaged are Wallace Eddinger, Margaret Lawrence, Jessie Glendenning, Mrs. Jacques Martin, John Harwood, Clarence Derwent, Percy Ames, Maud Andrew, George Burton and George Le Soir.

## TELLEGREN HAS NEW PLAY

"Prince O' the Pines," is the title of a new play in which Lou Tellegen will appear this season. The piece is from the pen of Willard Mack and is scheduled to open in New York about November 10.

## ALLEN BEATS WHITE

As the result of an order signed last week by Justice John V. McAvoy, in the Supreme Court, Lester Allen will be permitted to make professional engagements with other producers than George White, who sought to prevent Allen from appearing in the "Frivolities of 1919," after he had contracted to appear in "Scandals of 1919," under the White management. White asked for a permanent injunction on September 30. Henry Goldsmith, attorney for Allen, claimed that the contract given by White guaranteed Allen only ten weeks work out of the whole year.

## TYLER SHOW COMING IN

"On the Hiring Line," a new satirical comedy dealing with the servant problem, by Harvey O'Higgins and Harriet Ford, will be presented by George C. Tyler at the Criterion Theatre on Monday. Included in the cast are Laura Hope Crews, Cyril Scott, Donald Gallagher, John Blair, Minna Gombel, Josephine Hall, Robert Hudson, Sidney Toler and Vivian Tobin.

## NEW RAMBEAU PLAY READY

Marjorie Rambeau will appear for the first time in a new play in Washington on October 27. The piece is called "The Unknown Woman," and was written by Marjorie Blaine and Stanley Lewis. The latter has written quite a few plays in Yiddish which have been produced in the Second Avenue theatrical district under the name of Solomon Libin.

## ACTOR'S GUILD SETS MEETING

The Catholic Actor's Guild of America will open its season of 1919-1920 at the George M. Cohan Theatre next Sunday. The house was donated through the courtesy of Klaw and Erlanger.

## IN ON CRANE WILBUR PLAY

Cohan and Harris will be associated with Arthur Hopkins in the production of "The Haunted Violin." The play was written by Crane Wilbur, who will be presented in it.

## NEW ANGLIN PLAY OPENS

Baltimore, Oct. 10.—"The Woman In Bronze" opened at Ford's Theatre in this city this week, and proved to be a personal triumph for Miss Margaret Anglin, who is starring in the piece. The offering was written by Henry Kisternecker and Eugene Delard, and is an emotional drama which brings Miss Anglin back from the light comedy stage to the scene of her best successes.

The plot is one that has been seen before, that of the artist whose wife is his inspiration and a younger woman whom he has come to love.

The first act opens with a rehearsal in the Hunt studio of a musical that is to be given for charity. One of the stars of the rehearsal is Sylvia Morton. She and the sculptor, who is the husband of Mrs. Hunt, fall in love with each other and hold a secret romance, of which Mrs. Hunt soon becomes aware, but does not show that she knows anything about it. This she does so that her husband can finish a memorial in bronze on which he is working.

However, his power seems to fail him, and he cannot bring the right expression to the face of the figure. The look of spiritual victory which he had planned to put into the face of the figure is lacking, and, finally, he realizes that his affair with Sylvia can no longer be hidden. So he destroys the bronze figure and takes Sylvia away with him.

The third act finds the sculptor returning to his home in the night so that he may look around. He confesses that he has looked everywhere for the expression he wants to put into the face of "The Woman In Bronze." He then finds the look on the face of his wife, and he promises to make reparation in returning to his work.

Throughout the play the work of Miss Anglin stands out as artistic. Other members of the cast are: Gerald Hamer, Fred Eric, Edna Walton, Robert Stevens, Nina Morris, Langdon Bruce, Harriet Sterling, Ralph G. Kemmet, Bennett Southard and Sally Williams.

## FILL "LETTY ARRIVES" CAST

Lawrence Weber has completed the cast of "Letty Arrives," by the engagement of Clara Joel for the title role. Louis Kimball, who recently returned from Australia, is also a new addition to the cast.

Others who will be seen in the out-of-town premiere of the piece, which is by Sydney Rosenfeld, are Ida Waterman, T. Jay Carrigan, Albert Gran, Nellie Callahan and Albert Reed.

## SCHROEDER LEFT \$24,000

Under his will, executed on April 18, 1918, Charles M. Schroeder, who died on February 1, left a net estate of \$23,875.37. The gross estate amounted to \$26,059.99. Expenses against this were \$505.30 for funeral, \$550 for administration, \$680.72 to creditors and \$450.60 for executors' commissions.

Mr. Schroeder was a well known manager who started his career in San Francisco as treasurer of the California Theatre. Later he was manager of the old Fifth Avenue Theatre here, and then managed Madison Square Garden for fifteen years.

## MOROSCO DOING THIEF PLAY

Oliver Morosco will produce a play under the title of "The Master Thief." It is a dramatization of the "Paymaster" stories by Richard Washburn Child, which appeared in Collier's Weekly. The stories were dramatized by E. E. Rose. Two companies are to appear at the same time in the play. One of them has already gone into rehearsal with Francis X. Bushman and Beverly Bayne at its head.

## REHEARSING DONELLY PLAY

Walter Hast and George Mooser have a new play entitled "Forbidden," by Dorothy Doneley, which will be produced shortly with Martha Hedman in the leading role.

## HARRIS ANNOUNCES PLAYS

Sam H. Harris, continuing as a producing manager despite the withdrawal from the erstwhile firm of Cohan & Harris of George M. Cohan, has issued the following announcement concerning his producing plans for the balance of the present theatrical season:

"The Haunted Violin," a fantastic comedy by Crane Wilbur, was placed in rehearsal on Monday of this week, and is scheduled to open in Atlantic City November 6, with the author playing one of the principal roles.

Other plays that will be presented this season by Harris include: "Welcome Stranger," by Aaron Hoffman; "Mrs. Hope's Husband," a dramatization of Gellett Burgess's novel by George Scarborough; "Qued," a dramatization of Snyder Harrison's novel by George Hazelton; "The Way to Heaven," an Oriental fantasy by Earl Carroll "Home Again," a comedy by Thomas Loudon; "Prince Ferdy," a romantic comedy by Frances Hill and John T. McIntyre; "The Beautiful One," a musical play, the book and lyrics of which are by Rennold Wolf, the music by Louis A. Hirsch, and an American comedy by George M. Cohen.

## TO HOLD BENEFIT AT SELWYN

A benefit performance will be held at the Selwyn Theatre on Sunday night to aid Greenwich House. Among those who will appear on the program are Raymond Hitchcock, Bessie McCoy Davis, Irene Bordoni and Gitz Rice, Harry Fox, Tom Powers, Marie Carroll, Otto Kruger and Jack Hazard.

## REHEARSING NEW PIECE

"Stand From Under," a new play by William Anthony McGuire, will be placed in rehearsal by G. M. Anderson this week. Anderson is also arranging to present "Mary Be Careful," another play by McGuire in New York during the coming Winter.

## CROSMAN PLAY READY

"The Critical Moment," a new play with Henrietta Crosman, will have its premiere out of town shortly, under the direction of Dave Wise, Inc. In the cast are Jane Carlton, Harry Burkhardt, L. A. Barret, May Harvey, Barbara Grey, Louise Fitz Allen, George Stillwell and Charles Darney.

## LOEW TO BUILD ANOTHER

Marcus Loew has purchased a piece of property at Bayridge Avenue and Fifth Street, Brooklyn, on which he will erect a motion picture theatre with a seating capacity of 2700 people, at a cost of \$500,000. Louis Gold, of Brooklyn, will build the house.

## MOROSCO REHEARSING NEW

Oliver Morosco has placed in rehearsal a new play called "Smith, Jones and Brown," written by himself and Elmer Harris. Charles Judels will be in the cast.

## JULIA CULP RE-MARRIES

Berlin, Germany, Oct. 10.—Julia Culp, concert singer, who has an international reputation, secured a divorce, recently, from her husband, an engineer by the name of Merten. She has remarried, this time, to a textile manufacturer by the name of Ginskey, whose home is in Reichenber, German Bohemia. She continues in her concert work.

## PROTEST KAISER FILM

Berlin, Germany, Sept. 11.—A new motion picture entitled "Wilhelm's Good Fortune and Bad Finish," made by Ferdinand Bonn, has caused much comment and protest from the German Officers League, which claims that the film will lower the world's estimate of Germany.

## HASKELL SAILS FOR N. Y.

London, Eng., Sept. 11.—Jack Haskell, vaudeville producer, sails for New York on Monday, the 13th, aboard the Adriatic. He is due in New York on the 20th.

# VAUDEVILLE

## CONSIDINE MAY REVIVE OLD CIRCUIT

### MADE FORTUNE IN OIL

Chicago, Ill., Oct. 13.—Renewed rumors are current here to the effect that the old Sullivan and Considine Circuit is to be resuscitated. Similar rumors were going the rounds of the Loop about a year ago, but came to nothing. However, the new rumors seem to be rather well founded and it is not unlikely that a new vaudeville circuit, with headquarters in Chicago, will soon work its way over the western field. In fact, plans for such are now supposed to be in the process of consummation.

John W. Considine, of the old S. and C. Circuit, has amassed a considerable fortune in oil within the past few years in Texas and Oklahoma, and, it is stated, he now feels that he would like to retire from the oil game and resume his vaudeville activities. Despite the fortune that Considine has lately acquired, he is a comparative novice in oil speculation while, on the other hand, he knows all the ins and outs of the vaudeville business.

The presence of Chris Brown in Chicago strengthens this likelihood. Brown was actively connected with the old S. and C. interests and has been endeavoring to get Considine back into the variety fold. His presence in Chicago a year ago started speculation at that time as to the possibility of Considine resuming his old activities, but it seems that Considine thought that the time was not ripe then.

The success of Marcus Loew in territory formerly a stronghold of the S. and C. houses has also made Considine sit up and take notice, it is said. Loew has made such an unequalled success with his western theatres in Considine's old territory, and has built up such an interest for vaudeville, that Considine is now anxious, with plenty of capital behind him, to take another crack at the field himself.

### KRAMER AND MORTON SPLIT

Dave Kramer, of Kramer and Morton, who have been playing in England during the last year, arrived in New York last week with the surprising announcement that he and Morton had split. Morton, he said, is now doing a single in England. Kramer is at present rehearsing to go into Eddie Leonard's show at the Knickerbocker, "Roly Poly Eyes."

### SUED OVER TAXICAB

Al Lewis, of Lewis and Gordon, is being sued in the Fourth District Municipal Court, in an action for negligence filed there early last week by Benjamin Newman, owner of the taxicab, which, he alleges, was damaged.

Newman claims that Lewis's machine ran into his last Summer near Sheepshead Bay. He says the damage caused by the accident was repaired at a cost of \$125.50, which sum he is seeking to recover.

### GET A. & H. TIME

San Francisco, Oct. 11.—The Regular Army Jazzo-Maniacs opened at the Hippodrome this week. They will play the entire Ackerman and Harris circuit.

### PUTNAM GANG LOSES ON SOX

Now that the world's baseball series is over, a number of agents in the Putnam Building will have to eat at the Automat for some time to come to recover their losses. For, with a gambling instinct to tempt them, many agents found a hole in their bank accounts when the White Sox went down to defeat.

Lee Kraus wishes he had thought twice before backing his baseball opinion up with about \$500 on the Sox, and Mike Skeedy runs Kraus a close second in the Misery-Loves-Company Club.

Joe Michaels, it is reported, is smoking a cheaper brand of cigars these days until he makes up on a \$125 loss.

Edgar Allen dropped about \$300 around the Putnam Building, when it began to look as if Chicago was "coming back."

The only one who seems to be going around with a smile on his face is Lou Pincus.

### COPY NOT INTENDED

Following the charges of James C. Morton that Hugh Emmett was using his bit about "Mother leave the room," and the bringing of the matter before the N. V. A. complaint bureau, Emmett announces that he has taken the bit out of his act. He claims that he would never have used it, had he known that it was Morton's, and that, if there was an infringement, it was done unintentionally. Emmett further states that he originally heard the gag in a London music hall more than fourteen years ago but had never heard it pulled on an American stage. Morton claims that the gag was given to him by Harry Houdini.

### WALDORF CHANGES POLICY

Boston, Oct. 10.—Starting Monday, the Waldorf Theatre in this city will inaugurate a new policy, whereby its patrons will be given a program of motion pictures and musical revues with a new change of program every Monday and Tuesday.

Marr's Musical Revue will open this Monday, with Pete Murray and a chorus of girls in a revue called "The New Butler." The second half of the week will feature a musical revue called "Life In A Hotel."

### CHOOS HAS ANOTHER ONE

George Choos has another new musical comedietta to his credit. This one is called "Hello Judge" and has in it Ruth Francis, Blanche Boone, Victor Kahn, Frank Thornton and a chorus of six girls. There is special scenery and music for the act, which opens this week.

### PIANIST MARRIES

Moore Dean, formerly pianist with the "Creole Fashion Plate," was married June 4th to Miss Ophee Bryce Fort, of Nashville, Tennessee. The marriage was kept secret until last week.

### REHEARSE NEW PIECE

John Cort's "Three's A Crowd" went into rehearsal last week, with Helen Weir, who will play the leading role. The play, a dramatic production, was written by Earl Derr Biggers and Christopher Morley.

## SALE RUMOR FALSE SAYS MEYERFELD

### BUT WILL REORGANIZE

San Francisco, Cal., Oct. 13.—In the first statement he has issued since reports began to circulate regarding changes in the Orpheum system, Morris Meyerfeld, president of the circuit, to-day stated that, although big plans for reorganization were under way, there was no thought whatever of selling the circuit. This statement was issued in reply to reports concerning Meyerfeld's recent absence from the city, during which it was bruited about that he was endeavoring to dispose of the big chain of two-a-day houses. In making this denial, he said:

"I noticed that, during my absence, a statement appeared in several newspapers to the effect that I was endeavoring to negotiate a sale of the Orpheum Circuit. I wish to give this report my unqualified denial—such a thing was furthest from my thoughts. This is a day of progress and enlargement of enterprise, and my visit East was solely for the purpose of attempting to merge certain corporations with which we were affiliated, and thereby to increase the magnitude and merit of the Orpheum Circuit, which to-day is conceded to be the biggest and best vaudeville circuit in the world.

"The realization of this idea would naturally be of great benefit to our patrons, for it would result in programs of a standard merit considered impossible because of the enormous expense their presentation would entail."

From sources close to the head of the Circuit here it was learned that the contemplated reorganization may be capitalized at \$50,000,000 with eastern capital furnishing the money. The name of the Illinois Trust Company has been mentioned but nothing definite is known as to any connection it may have.

A meeting of all the officials of the Circuit will probably be held in the near future, most likely in Chicago, when some definite steps will be taken.

### LOHMULLER SELLS OUT

B. Lohmuller, formerly of the K. & L. Corporation, has sold his interest in the firm to Robert Keane, after having resigned as vice-president and secretary-treasurer. He will produce independently.

### ANNA FRANCIS HAS NEW ACT

Anna Francis, formerly of the vaudeville team of Jim and Anna Francis, will do a new act with Flo Wells. It will open shortly under the direction of Jack Lewis.

### REHEARSING NEW ACT

"When It Strikes Home," a satirical comedy with seven people, has been put into rehearsal by Lewis and Gordon, and will have its "break-in" within a week. It was written by Milton Hocky and Howard J. Green.

### NEW ACTS

Sophie and Harvey Everett will soon appear in a new act now being written for them by Allen Spencer Tenney.

Murray and Irwin, comedians, have a new singing and talking act which they will present in the local theatres shortly.

The Laurel Sisters have a new dancing act with special settings. H. B. Burton is doing the booking.

Norbert and Brant, two men, have a new juggling act which will be seen shortly in one of the local Keith Exchange houses.

Dalwyn and Lizette have a new skating act.

"Bricktop Mary" is a new comedy playlet in one scene written by Ben Barnett. Nan Hewins will play the lead in it and will be supported by a company of another woman and one man. The act is now in rehearsal.

"Fun in Sing Sing" is the title of a new act with three scenes, with special settings in two of the scenes. J. Ellis Kirkham wrote it and there will be ten people in the turn, each of them playing a dual role. The offering will run thirty minutes and will include among its characters Edwin Holt, Jr., Tom Whitfield, June Francis, and Doris Stone.

Helene De Nori has a new act called "The Laundry Shop," which includes in its cast Laura M. Cale, Katherine Sweeny and Rose Miller.

McCormack and Purcell, man and woman comedy singing and patter act, booked by Charles Wilshin, will open in Keith's Union Hill Theatre this week. Gerald McCormack formerly appeared with the team of McCormack and Shannon, and Fannie Purcell was with the team of Paula and Purcell.

Harry Garland, recently returned from England, opened last week in a black-face single at the Bedford Theatre, booked by Arthur Lyons.

### MOSS RUNS DOWN BOY

While driving in his automobile last Friday, B. S. Moss accidentally ran down Clifford Yuettner, a nine-year-old boy, at Riverside Drive and 149th Street. Moss and his chauffeur immediately rushed the boy to the St. Lawrence Hospital, where it was found he had sustained a number of minor injuries and a possible fractured skull. Moss is having his own physician attend Yuettner, whose condition is serious.

According to the police, the accident was unavoidable, as the boy ran in front of the machine before it could be stopped.

### MEMBERS OF ACT MARRY

Florence Hamilton was married last week to her vaudeville partner, Milo Lemus. The team has been appearing under the name of Lemus and Hamilton. Miss Hamilton is the daughter of John W. Hamilton and the niece of "Tody" Hamilton, long identified with Barnum and Bailey's Circus. Her sister is Alice Hamilton of the vaudeville team of Cooke and Hamilton.

### SIGNED FOR "LET'S GO"

San Francisco, Oct. 11.—Mme. Donald-Ayre, a dramatic soprano, who recently appeared over the Orpheum Circuit, has been engaged as prima donna with the new Ackerman and Harris revival of "Let's Go." Nelson and Chase, a dancing team, have been engaged to take the place of Lloyd and Wells in the original revue.

# VAUDEVILLE

## PALACE

The pictures opened and were followed by Herman and Shirley, presenting "The Mysterious Masquerader." George Herman, made up as a skeleton, contorted his form into many positions, while Miss Shirley spoke a few lines referring to a masquerade ball. Herman is an excellent contortionist and his work alone drew applause.

Morey, Senna and Lee, a trio of likable chaps, sang and played string instruments in a manner that sent them over with a bang. Many songs are offered and those that contained a tinge of "blue" brought howls of laughter. The act is framed along the rathskeller type of years ago, but the pleasant countenances of the boys, together with a good idea of putting numbers over, scored a huge hit for them.

Mlle. Diane and Jan Rubini undoubtedly have the same idea of a vaudeville act as many others in the two-a-day, for they presented a turn that far out-distanced their allotted time. This act runs more than a half hour and the desired results could be obtained in half the time, as there is much sameness in almost everything accomplished. Both principals do well with their assignments.

Joe Laurie, Jr., has hit upon a new idea and has worked out the novelty to such good effect that not one point went amiss. He opens with a short monologue and then sings a medley of popular hits, acknowledging the applause by tipping his hat. After singing these number to big applause, he tells the audience that those are the songs he did not write. He then tells about his father and mother and escorts them out, showering praise on them and getting in some comedy that was a howl. Laurie is all set and will, undoubtedly, score big on any bill.

"Bee" Palmer and her Jazz Band, held over for the third week, did not do as well as anticipated, probably due to the huskiness of her voice. But the "Shimmey" caught on. A new ballad replaced the "cry" number, but proved weak in comparison.

Joe Browning followed "Topics of the Day" and found little trouble in convincing the audience that his material and delivery was up to the minute. He is a corking good performer and is possessed of a grin that is contagious. He was compelled to do an encore and bowed several times before they would permit him to depart.

Kitty Doner is surrounded by a girl and four men who assist her in a few of her singing and dance numbers. But she could do just as well and, in fact, much better, were she to do a single, as the company are a hindrance to her act, because they possess little merit. All the applause in evidence was for little Kitty, as she is an artist of high standing and can dance with the best of them. The act is not properly mounted, and Miss Doner, as previously stated, is capable of going over all by herself. However, a hit was scored.

Irving Berlin was another who stayed too long, as his voice could not stand the constant grind. Two or three numbers would have been sufficient and the audience would have been satisfied. Some old and new songs were offered in a light voice that seemed strained. But Harry Akt, at the piano, pulled him through.

Moss and Frye used good judgment by cutting their act in half, and scored one of the laughing hits of the show.

Lunette Sisters whirled about while being suspended by their teeth, to the delight of all, and kept many in while they were on view. J. D.

## VAUDEVILLE REVIEWS

(Continued on Page 10)

### COLONIAL

The bill at the Colonial is advertised as a "Triple Headline Bill."

The Lorner Girls, with Cliff Adams at the piano, got off to a good start with some singing and dancing, most of the act consisting of the latter. The girls have a neat set and a dandy wardrobe. Their routine is worked out nicely and Adams, at the piano, lends his share toward the success.

Regal and Moore had the audience thrilled with their acrobatic offering, which they bill as "their own vaudeville show." The closing stunts, which they offered as encores, are sensational and attempted by very few. The boys do the other bits in the act well.

"Mrs. Wellington's Surprises," a comedy sketch with Frederic Summer, Lottie Briscoe, Walter C. Wilson and Harriett Marlotte, kept the audience in good humor. The playlet is written well and handled capably by the cast. The finish, however, should be strengthened, for, although the closing line brings a laugh, it still leaves something to be desired. Otherwise, the offering is pleasing.

The Creole Fashion Plate, with Bobbie Simonds at the piano, is playing his second week here, and stopped the show. This boy is without a doubt one of the cleverest female impersonators in the show business today, for, no matter how often one sees him, one cannot help but wonder at the perfection and grace with which the lad plays his character. He has secured a number of new costumes since the writer last saw him, and new numbers. The featured number and is delivered excellently.

"Kiss Me" featuring Ethel Corcoran and Harry Meyer, closed the first half. Dorothy Sadlier, as the "vamp," deserves billing, for the girl certainly does good work. The tab is one of the best in vaudeville.

Daisy Nellis, who followed "Topics of the Day," is already well known to concert audiences, but did not get half the appreciation a pianist of her merit deserved from this audience. Miss Nellis offered a very good routine, but as her repertory did not include popular or jazz, she went only fairly well. Perhaps one or more popular operatic selections in her repertory would aid Miss Nellis in vaudeville.

Miller and Mack offered a "Hokum" act and therefore got off to a big hand. But these boys will need a little better material than their present offering contains to go over in all houses, for they offer "hokum," to an extreme. The "nance" bit would be much better if the two would work up some clever gags, ala Savoy and Brennan, for the part. What dancing they do is good; in fact, they have the ability to offer a real good comedy turn, and should get the material.

Jimmey Hussey has bought a new setting for his "Move On" offering, and it looks classy. Jimmey is one boy that knows the meaning of showmanship, and is constantly adding new material. He has put in a number of new songs, one of which Billy Worsely is singing. Worsely took an encore. Hussey stopped the show twice. Stewart Allen, the drummer, is still doing his dance, which has more to it now. This is one dance that no one has attempted to imitate—and for a very good reason—it is too difficult. Tot Qualters is wearing new gowns, and seems to have lost quite a few pounds.

G. J. H.

### ORPHEUM

In the sky-blue uniform of a French soldier, Le Poilu opened the bill with a novel musical offering. The act consists largely of playing well known French chansons and the bugle calls of the French army on specially constructed instruments, which the performer balanced upon his lips.

"The Three Rubes," Bowers, Walters and Croker, in their hayseed tumbling dance turn had no difficulty in scoring a number of hearty laughs with their antics. Although, in parts, this act savors of the Mack Sennett variety of slap-stick, the three "country cousins" tumbled, squirmed, riggled and flopped into a big share of applause.

Tim and Kitty O'Meara, with Freddie Clinton at the piano, were next in "Memories of the Dance." Their offering, set off with well-toned stage settings, consists of a number of dances of bygone days. Following a short introductory song by Clinton at the piano, the routine of double stepping opens, with the dance of grandma's day. This is followed by a clever American danse Apache, as seen on the Bowery twenty years ago. In closing, they present the jazz dance of a year from now, which is a perfect whirl of syncopation.

Valerie Bergere and Company, presenting "The Moth," a serio-comic playlet, in two acts and three scenes, by Emmett Devoy, closed the first portion of the program. This playlet is exceptionally well written, staged and performed by a company of well trained actors, possessing ability seldom found off the legitimate stage. Concocted with just the proper number of laughs and tense moments, Devoy has written a comedy-drama of real life. There is the struggling young inventor, with a wife fond of the pleasures that he cannot give her, and the binding tie, an anchor, as she terms it, in the form of a baby. Then, there is a former lover, possessed of wealth, who again enters the young wife's life, aided by a world-wise adventuress. For a while it looks as if the happiness of the two young married people would be wrecked, but at the psychological moment the unexpected happens. The inventor sells a child of his brain and the young wife on the verge of running away, is led to see the folly of such an action by a vision, repents just in time, and all ends well.

Following intermission, J. Keirn Brennan and Bert Rule, two song writers, singing a number of their old and new hits, scored. Brennan's appeal to the Irish element in the audience with a new Irish number, in which he boasts of his County Cork origin, proved an instantaneous hit, as did also his monologue. The two were called back for an encore.

Elaborately staged, with a tuneful musical setting, a bevy of good-looking girls, who can dance and sing, and with three principals possessing genuine ability as performers of merit, "Chicken Chow Mein," with Jay Gould, Flo Lewis and Arthur Havel, proved a fitting closing number for an exceptionally well-balanced program. Although the act stretches out over a considerable period of time, interest never drags, so well has it been put together. The work of Flo Lewis, who plays the part of a cabaret singer with a delightfully lisping voice, is a praiseworthy characterization.

E. H.

### RIVERSIDE

Asahi and his own company opened the show with an exhibition of Oriental skill that is truly amazing. Their act is a blending of the arts of the Orient and provides excellent entertainment.

Mable Burke and Sydney Forbes offered a singing act in which they show the contrast between the melodies of yesterday and the raggy, jazzy songs of today. Miss Burke, dressed in hoop skirt and bonnet, sang the songs mother used to like, and Forbes, in Tuxedo, offered the present day numbers. The act scored a tremendous hit, for both have very good voices and their act appeals to the hearts of an audience.

Hubert Kinney and Corrine, assisted by Tom Tucker at the piano, offered a dancing act which was received with marked appreciation. The act opens with Kinney singing a song about shopping for his sweetheart, and what he buys for her. This is followed by a double dance number, which is, in turn, succeeded by solo specialties. The turn concludes with an interpretive dance number, which is a bit drawn out. Both are graceful dancers and their act is set to good music, which enhances its value. Kinney's high kicking was well applauded.

El Brendel and Flo Bert offered their well known comedy skit, "Waiting for Her." This is one of those acts that never grows old, for, although they have played here before, every gag and every bit of business was received with hearty laughter, just as though each was brand new. Miss Bert has added a new song, which was well liked. They stopped the show.

Irene Bordoni and Lieut. Gitz Rice offered their repertoire of character songs. The first concerns the French chanteuse of the days of yore and is followed by the chanteuse of today. During this bit Miss Bordoni sang three numbers written by Gitz Rice. He then sang the choruses of several of his own soldier songs. A character ballad, and "La Marseillaise" close the act.

Following "Topics of the Day," came Elizabeth M. Murray, with her songs and stories. She carries the earmarks of the old timer, and proved herself a real star, by getting laughs with some stories that have been forgotten by the older generation. She sings well, and her negro dialect ballads are real gems. She scored a tremendous hit, and after replying with an encore, was forced to take a second.

Will. M. Cressey and Blanche Dayne offered a rural comedy sketch, entitled "The New Store," which tells the story of a country store keeper, who, although he may not know city business methods, has enough real brains to go the city folks one better. A troublesome city woman tries to run his business, but he soon shows her that he is the boss. Cressey's work is very clever, and he is given capable assistance by Miss Dayne, and an unblushing young woman, who plays the part of Hannah.

George Whiting and Sadie Burt offered their 1919 edition of "Song Sayings." This couple have one of the best straight singing acts in vaudeville. Miss Burt has a charming personality that is all her own. They scored tremendously, and had to respond to several encores. They have replaced some of the old songs with newer special numbers.

Los Rodrigues, two men, in Naval costume, presented a perch act that is interesting and entertaining. The smaller of the men does all of the aerial work.

# VAUDEVILLE

## PROCTOR'S 23D STREET

(Last Half)

While Cooper and Lacey displayed nothing that could really be termed out of the ordinary or sensational in their clog dancing, what they do is done well, and, in the opening position at this house, netted a generous amount of applause. The team consists of a man and woman, the former being a rather small slim young fellow whose dancing is more inclined toward the eccentric than the clog type.

"Done in Oil" needs a lot of smoothing over despite its name. The offering is a sketch with a company of two men and a girl. The young man in the skit should play his role more naturally. The offering needs a lot of revision before it will do for anything but the pop houses. As it stands, everything is overacted.

Morey, Senna and Lee are a neat appearing trio of young men who possess voices that blend excellently. They delivered a routine of published numbers and a few numbers for comedy purposes that were formerly used by Charles Morey, who is a member of this trio, and Dave Harris. They also have a number about scenes on a train going west that greatly resembles the Harris and Morey "Room 202" bit. One or two of the verses are on the "blue" order, but got over for a big laugh at this house.

Tommy McRae and Company have a patter offering that would easily make the big time if the latter part of the turn was as good as the beginning. McRae, who now works in a red "rubie" wig, was formerly the comedian with Billie Burke's "Motor Boating." His partner is an excellent straight and easily deserves equal billing with McRae from a viewpoint of the amount of work done by each. The closing bit is the song that was featured in "Motor Boating," and does not come up to the rest of the turn.

Mary, assisted by Hugh Barrett, opens her offering with a song telling that female singles never have anything but "nerve" and that she is not different than the rest. We would not say that about the majority of woman singles, but Burya has certainly classified herself correctly. Poor material and poor delivery are the features of her act. Barrett, however, at the piano, certainly does dandy work and showed ability.

Mullen and Francis stopped the show with their "hokum" offering. Mullen is an excellent comedian. He is still using most of the gags that he used in the old turn with Alan Coogan. Miss Francis is everything that a partner to a comedian of Mullen's type should be.

Recredis, a scenic dancing turn, closed the show and held the audience. The dancing needs a lot of improvement, but the scenes, which are flashed by means of slides from a special machine, are very pretty.

G. J. H.

## REGENT

(Last Half)

Scamp and Scamp, a couple of acrobats, one of whom is given to antics that are truly laughter-provoking, disposed themselves on a trapeze in a swift, graceful and entertaining manner.

Herman and Clifton sang a number of popular songs in tones well adapted to the selections they offered. Herman has a good strong tenor voice, and Miss Clifton, though her voice is somewhat less distinguished, contributed excellent vocal support. Their's is a singing and talking act that should find little difficulty in getting over in the small time houses.

De Onsonne and Baker, two girls, registered a decided hit with their piano playing, singing and dancing. For besides being a graceful pair, and charmingly costumed, there is Miss Baker especially to be considered. She appears to be excessively youthful and winsome, has a personality that is akin to the effervescent Marilyn Miller's, sings in a small but clear contralto voice and, last but not least, is probably the foremost ragtime pianist appearing in vaudeville at present. A rare and radiant maiden is this talented little creature, and by reason thereof one who is destined to forge ahead rapidly in her chosen profession. Miss De Onsonne's capable singing and dancing proved a considerable factor in the act's success.

Fox and Britt were the hit of the bill. There are very few if any better comedy drunkards in vaudeville than Moe Fox. Besides, he has a tenor voice that is more than passingly ingratiating in quality. Both, in fact, sing well, but Britt's tenor tones sounded a bit harsh at times. Their quips are surefire and kept the audience in a continuous roar of laughter. Both are seasoned performers; but there is an element of artistry about Fox which is easily discernible.

Mme. Polland, a juno-esque soprano, assisted by a nameless tenor and an unnamed ballet dancer, aimed high with her musical offering, but hit below the mark. For the act is badly arranged, and, besides, the respective talents of her assistants are hardly of the calibre that awes. There is sweetness in her soprano tones, which is all the more reason why she should sing alone and render a repertoire of nice songs instead of doing part of an act from "Carmen."

M. L. A.

## VAUDEVILLE REVIEWS

### AUDUBON

(Last Half)

The Liased Troupe, consisting of a number of men and a woman, started the opening section of the vaudeville bill with a series of sensational acrobatic stunts, which, for the most part, were tumbling and contortion feats. The act moves fast and has a whirlwind finish.

Renard and Jordan are using the same drop and costumes, but have added a great many new gags to their offering and had no trouble in scoring a big laugh hit. Curious to say, some of their very old gags, such as "Do you smoke?"—Gimme the coupons," went over for a big laugh. We doubt if the laugh could be repeated in other houses, for that particular gag has been done to death by every Hebrew comedian in vaudeville. However, the act is good and handled very well by the pair.

Herbert Denton and company, the latter a little blonde, offered "Poughkeepsie," a dandy comedy sketch that was delivered excellently by the pair. The skit is replete with laughs and the audience were not slow in getting the lines. The young lady is entitled to equal billing, for she does practically as much work as Denton.

Katherine Murray, assisted at the piano by Murry Rubens, delivered a songologue of special numbers and closed with a published number that netted her an encore. Miss Murray should pay more attention to her make-up, for, when reviewed, it was very poorly put on. Her numbers are pleasing and she handles them well. Rubens, at the piano, plays capably, but makes a mistake in announcing one solo as "requested."

Glen and Jenkins, a colored team using extra blacking, stopped the show after taking an encore and then were accorded a very big hand. The team have a black-face offering that can easily rank with the best of our two-a-day black-face doubles. Their gags are all sure-fire, although some of them have been used by other turns of the same kind.

Berk and Valda and Company, billed as Berk and Valda and Company, have changed their routine of dances and costumes. The brunt of the work in the new routine falls upon Valda, who has improved wonderfully since the act was first broken in. This is saying a good deal, for this pretty little girl was always a good dancer. A pianist rendered capable assistance. An eccentric dance, of the kind that Berk is capable of doing, would aid the offering and give Miss Valda a chance to rest between her numbers. The new costumes are very pretty and the act can be assured of plenty of work on the two-a-day.

G. J. H.

### KEENEY'S

(Last Half)

The bill opened with a ventriloquist offering by Morin, who is clever enough in his line of entertainment, but is very much in need of new gags.

The Tivoli Girls, attired in Gipsy costumes, next offered a very acceptable act. All three possess good voices and scored in their coloratura and unaccompanied part singing.

The Dancing Demons, three colored entertainers, filled with pep and jazz, followed with a neat song and step turn. Of course, they can sing, and although their dance offering is of the buck and wing variety common to vaudeville fans, it was sprinkled with enough intricate steps to score one of the biggest hits of the bill.

"The Toll Bridge," presented by James R. Grady, was indeed a "comedy classic," as the program stated. Grady, as a character actor, was all that could be asked for and was ably assisted by the two female members of the turn.

Stanly and Mazie Hughs were next in a "pretentious dance offering," but it wasn't. The act has well-toned settings and the two dancers possess a rather good wardrobe, but there was something wrong with their dancing. Perhaps it was the orchestra; then, again, it might have been an "off-night." The act includes an unblown pianist. Whether or not he is of any material assistance is hard to say. He would do well to note that Chopin, when played by an artist, is indeed a treat, but there are no pianists who qualify that rating on the small time, just at present.

Ward and Templeton, in their "newest comedy" creation, were next. There is no "new comedy" to be found anywhere in the act. The two men possess good singing voices, pleasing personalities and dance fairly. With some really "new comedy" their offering would go big.

Saline's Circus, a typical animal act, closed the show. The four-footed pets were well trained and scored with their antics.

E. H.

### FIFTH AVENUE

(Last Half)

The Rickards opened the show with an exhibition of magic and shadowgraphy that is entertaining and decidedly illusive. They scored a big hit in the initial position.

Rubini and Martini have an accordion act that pleased the audience. They offered a cycle of classical and popular tunes in solo and duet playing.

The bill was split here by a comedy film.

Homer Miles and Company, in "The Roughneck," a heart interest sketch, followed the picture and scored a huge hit. The story is appealing and well told. The acting of the playlet is all that could be desired. Miles handles the part of Tim to perfection.

Punchinelli, costumed as a clown, offered a singing act that was received with hearty applause. His number consisted of two operatic selections, a popular ballad and a number that is half song, half recitation. The lyric is Kipling's poem "Danny Deever." Punchinelli's voice is a robust one and could be easily heard all over the house.

Roland and Ray, with some comedy talk, a few steps and a song or two, came next. Most of their talk is just old stuff done over in a rather clever way. Their stepping is used for comedy purposes.

Charles Irwin, with his "hick" and his songs, came next. He had no trouble in enthusing the folks and had things all to himself. He won laughs galore with his stories and songs. For an encore, he recited a serious poem, which he credits to Harry Launder.

Kennedy and Rooney have a conglomeration of song, talk, dances and nonsense that is bound to tickle the funny bone of any audience. They scored tremendously and took an encore. They succeeded in stopping the show and had to make a curtain speech after the following act had been announced.

Morey, Senna and Lee sang their way into instant favor. These boys have the art of singing blues down to a tee. They accompany themselves on various string instruments.

Moss and Frye closed the vaudeville with their well known comedy act, "How High Is Up?" They repeated their oft performed success.

S. K.

### PROCTOR'S 125TH ST.

(Last Half)

The Dancing Humphreys are a clever young pair, who have arranged a pleasing dance offering that does not drag except in one spot. This part is a guitar solo by the young man, which is undoubtedly played to fill in so that the girl can make a change and he can have a chance to regain his breath. The dances are well done, and the pair are very graceful. The imitation of Frisco by the young man lacks a good deal, but the impersonation of William and Gordon Dooley in their French "Apache" burlesque was excellent.

Heywynn Libby, a woman, offered a song cycle, "New Acts."

Frances McNulty, another woman single, followed, and, although she started slowly, she worked up to a generous amount of applause at the finish. She offered a routine of songs and clog-dances starting with the type of fifty years ago, and working up by tens and fives to the present era. The singing, however, can only be termed fair.

Following two "pluggers," Ricard and Lawrence dragged wearily for about fifteen minutes with a poor offering. See "New Acts."

George Griffin evidently did not think the two women in his company were entitled to any billing, but offered a comedy sketch in which all worked hard. See "New Acts."

Dan Gracy offered a monologue and a bit of singing, but did not serve to speed the dragging show. See "New Acts."

The Two Macks kept the sleep-producing pace. See "New Acts."

Fred Elliott stopped the show through constant jockeying with a "rubie" instrumental act. See "New Acts."

John and Winnie Hennings, also a "rubie" instrumental turn, with a little variety from the one preceding, gave a fair account of themselves. The turn needs speeding up in the beginning, but otherwise pleases.

Clark and Verdi, the "wop" comedians, have added some new gags and material to their familiar offering. The bit with the statuary has been improved to a great extent. The audience here liked them immensely.

"The League of Nations," a minstrel offering that opens with some "flag-waving" and goes into regular minstrel style, pleased in the closing position. The company, which consists of six men and a woman, sing well, but should improve their gags, which are good only in spots.

G. J. H.

### HARLEM OPERA HOUSE

(Last Half)

The show was opened by June and Irene Melva, two pretty girls who have a better-than-average xylophone act. Unlike other xylophonists, these girls take their work very easily and do not go into contortions and near fits pounding out the crescendo portions of their numbers. Rather, they swing gracefully to the rhythm of the music and thus greatly enhance the winning-power of the act. Several novelties are introduced which help the success of the offering.

However, with all of their leaning toward originality, they could not get away from the hackneyed and wildewed xylophonic opening, the "Poet and Peasant" overture. To the first xylophone act that is brave enough to defy all convention and to use neither this selection nor the overture from "William Tell" we will do our best to get vaudevilledom to erect a bronze tablet in its honor.

Obviously working on the theory that a little smut stuff now and then is relished by the best of men, women and children, Dave Harris, in his single, sings one suggestive bit after another. In Harris' case the theory seems to be correct, for it is only when he uses suggestive material that he scores. What may or may not be individual opinions on the matter of "blue" stuff in vaudeville, the fact remains that the Harlemites liked this quality in the Harris offering. As a story-teller, Harris will never set the world afire. Not only have his stories the earmarks of time, but they are poorly told. A negro story without the dark dialect is certain to lose its effect.

"N. G. 23" is the name of a playlet serving as a vehicle for Charles Schofield and Company, to be more fully reviewed under "New Acts."

"Nine O'Clock" is a country school musical act with a new twist. A new, pretty teacher arrives to find that the town to which she has been assigned is suffering from the effects of race suicide, with the consequence that she has no pupils to teach. The old codgers on the school board therefore discharge her, but she insists upon staying because she has a written contract to uphold her in her rights. Rather than allow her to collect the money without working for it, the old men themselves—five in all—decide to go to school again, and there the comedy starts. Musical interpolations are well rendered and the act is entertaining.

Arthur Whitelaw got along passably well with his stories, but it was his closing song that went over with a smash. He has endowed his act with a sure-fire end and it responded to encore upon encore with timely verses to an old song. He was finally allowed to bow off when he admitted that he had come to the end of his material. To him was accorded the biggest hand of the evening.

An act that is becoming as old as the period of history that it portrays is "Gray and Old Rose," but it still has winning power, and made a good closer. The gallery had considerable fun mimicking the female member of the duo, who talks in a markedly affected pitch. But the act sailed along nicely, nevertheless, with a good punch at the finish.

H. J. G.

### METROPOLITAN

(Last Half)

Gordon and Gordon, in an excellent dance and contortion act, opened the show and scored an exceptionally large hit for an act of this kind. For a detailed revue of their offering see "New Acts."

The Bennett Sisters are two very likeable girls who have a pleasing little sister act. They open with a novelty number, and follow with several vocal solos. They conclude with some comedy remarks which are well handled by the slightly smaller of the two, who is a clever comedienne. They had offered a neat little dance number to respond to an encore, for which they

Betty Eldert and Company offered their well known whistling act, which was received with hearty applause and scored a huge hit. Miss Eldert's whistling impressed the audience very favorably indeed. Their imitations are confined to the farm, the barnyard fowls, and birds. An imitation of a flute is used as a closer. They, too, were made to respond to an encore, by a kindly disposed and generous audience.

Burns and Kissin followed. Little need be said about this pair. One always expects them to score their huge hit. These boys seem to have a peculiar hold upon every audience they play before, for the are recalled time and time again, until they had exhausted their entire stock of gags and parodies. They had the audience in convulsions, so thick and fast were the laughs scored.

The vaudeville was concluded by "The Constantine Dancers," an aggregation of three women and a man, who offered a dancing act, composed in the main of oriental numbers, with several modern steps, interpolated to break the monotony. Their efforts were well rewarded, and they scored heavily.

The feature picture was "Six Feet Four," with William Russell.

S. K.

# VAUDEVILLE

## IRVING BERLIN

Theatre—Riverside.  
Style—Singing.  
Time—Eighteen minutes.  
Setting—In one.

The much heralded return to vaudeville of Irving Berlin, writer of many song successes, has failed to add anything of real merit to the list of variety offerings. There is nothing that appeals to the eye in the offering, for Berlin works before the theatre drop. Harry Akst assists at the piano, and one of Berlin's popular song pluggers helps him put some of the numbers across by singing from one of the upper boxes.

Berlin's singing voice is of little merit, in fact, not nearly as good as that of the fellow who sings from the box. But song-writers are always popular in vaudeville, there being a peculiar curiosity of the part of vaudeville audiences to see what composers or lyric writers look like. Hence, with a voice that would spell failure for a performer sans a reputation, Berlin came into vaudeville, satisfied the curiosity of the gaping mob, and departed, a conqueror, like young Lochinvar, having registered an enormous hit. As a matter of fact, Berlin's songs were the cause of his success, for he is singing a number of clever selections.

There are a few army songs included by Berlin in the act, several of them being numbers from "Yip Yip Yaphank," the soldier show.

Starting like many other acts of to-day, Berlin introduced himself in a song, following with a comedy number, which included several clever catchlines. Another comedy song followed, and was one of the hits of the turn. A published number followed, and then came the army pieces. There was a demand for an encore after the latter, and Berlin, assisted by his plant, rendered what was practically a part of the act, a new ballad. There were then several of Berlin's old songs, called for by the audience, after which he made the usual remarks, thanking the crowd and so forth.

At its best, the offering is an ordinary singing act, with little that is really creditable. It is just "Another one of those song acts."

I. S.

## RICARD AND HARVEY

Theatre—Proctor's 125th St.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

Two men constitute this team, one of whom claims to be a comedian. They offered a number of gags, all of which were either mildewed, or humorless. The comedian, to give him a little credit, did fairly well in a dance, but the effort wasn't sufficient to get the turn over. The singing was only fair. The act is in need of a new routine.

G. J. H.

## HEYWYNN LIBBY

Theatre—Proctor's 125th St.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In one.

Miss Libby is an attractive woman, but her voice will never get her beyond the small time. She has arranged a routine of published ballads, but, in her routine, something for speed purposes is needed very badly.

G. J. H.

## NEW ACTS AND REAPPEARANCES

### RECREDIS

Theatre—Proctor's 125th St.  
Style—Dancing.  
Time—Eighteen minutes.  
Setting—Full stage (special).

Although we found the name of the act on the time card as "Recredis," the turn was billed on the name-boards as "Rialto and Company." Rialto and Company was the name of a man and woman dancing turn which played the small time a few months ago. Recredis has a company of six women, four of whom can really be called girls, for they are in their early 'teens.

The sextette offers considerable dancing, while a number of different slides are flashed on a specialty screen on the rear of the stage. The dances are all on classical lines, but leave a great deal to be desired. One thing is certain: the entire company is badly in need of more rehearsing in the dances. The terpsichorean end of the offering, when reviewed, was very poor. Some toe-dancing by one of the girls could easily serve for a burlesque, for she staggered as though she were about to fall any minute. The girls are really pretty, but even their attractive looks could not make up for the fact that the dancing was poor. The scenes are artistic and handled excellently by the operator. With more rehearsing for the dancing, the turn will do for the middle-class houses.

G. J. H.

### FLYING COLVILLE

Theatre—Proctor's 125th St.  
Style—Trapeze.  
Time—Ten minutes.  
Setting—Full stage.

It is seldom that one man attempts to work out a straight routine of stunts in an act of this sort and the mere fact that Colville is unaided by anyone in his offering makes it, in a way, a novelty. Colville does a very good routine, in addition to being alone, and does not pause between his stunts, but keeps on working and the thrills coming.

The more sensational of his feats are done on the swinging trapeze, which follow a few stunts on the trapeze while it is stationary. While his stunts are sufficient to get him plenty of bookings, a little "class" in the way of a special set for a background would make Flying Colville a standard opening or closing act on the big time.

G. J. H.

### ESTHER TRIO

Theatre—Proctor's 23rd St.  
Style—Acrobatic.  
Time—Fifteen minutes.  
Setting—Full.

The component of this act are two women and a man who might be husband, wife and daughter. The act is made up of a number of difficult hand balancing stunts, back twists, and the like, the bulk of which are executed by the man. The two women open the offering with some fancy high kicking and are followed by the man, who begins by walking on his hands with his body close to the ground. Then follows a series of balancing stunts and hand springs that are fast, novel and interesting. One of the most interesting of these was the one in which the man walked up a number of tables and chairs backwards, on his hands.

### LIND

Theatre—Proctor's.  
Style—Female impersonator.  
Time—Twenty-two minutes.  
Setting—Full. Special.

When the curtain rises, we see a back drop painted in old tapestry style representing a garden scene. This parts to disclose a picture frame in which stands an exceedingly well built woman posed as a dancer. A sign on the side announces "La Gavotte." "Carmencita" follows, equally well done, with all the flares of passion commonly attributed to Spain. The castanets are well used in this number.

The last is a descriptive dance called "The Five Senses," showing "Taste," "Hearing," "Smell," "Feeling," and "Seeing." At the conclusion of this number, Lind removes a wig, disclosing a rather bald head, and the realization that he is a man is brought to the audience. He closed with a song in clown costume.

Lind's act will be a success, for he has the attributes necessary to success in an act of this kind—small feet, shapely limbs, and a chest that makes an excellent bust. Also, he makes a very good looking woman.

S. K.

### CAVANAUGH AND TOMPKINS

Theatre—Fifth Avenue.  
Style—Talking and Singing.  
Time—Fourteen minutes.  
Setting—In one.

Cavanaugh and Tompkins are a man and woman team, the man working the comedy end with ability that is worthy of much better material. The woman makes a good straight and also sings a few numbers well. They have a number of clever gags, but need many more to improve the act.

At the Fifth Avenue they appeared in number two spot and gave a very good account of themselves.

G. J. H.

### HARLEY AND HARLEY

Theatre—Proctor's 125th Street.  
Style—Novelty Acrobats.  
Time—Eleven minutes.  
Setting—Full Stage.

In trying out their offering this pair, consisting of a man and woman, showed ability in some lines that may get them work on the small time. But the offering dragged for the most part, being lacking in thrills. Most of the work consisted of the pair bouncing a big rubber ball from the head of one to the head of the other. This part of the turn should be cut down. The male member of the duo did a few equilibrist feats that contained a few thrills. They should work up more of them.

G. J. H.

### AL CARPE

Theatre—Jersey City.  
Style—Eccentric Violinist.  
Time—Fourteen minutes.  
Setting—In one.

Al Carpe bills himself as an eccentric violinist because he plays the violin in the position that one would hold a cello. He also offers one number holding the violin in the correct manner. He has a pleasing routine of popular and classical numbers, and renders them very well. His instrument has a very good tone, and Carpe plays well.

G. J. H.

## CHAS. SCHOFIELD CO.

Theatre—Harlem Opera House.  
Style—Comedy playlet.  
Time—Nineteen minutes.  
Setting—Special, full stage.

The name of this playlet is "N—G 23."

So far as the Big Time is concerned, for which this playlet was probably written, the "N. G." part of the title holds, although the offering may have enough laughs to please a Small Time house.

The best part of the playlet is its timeliness. Dealing with the subject of aeroplanes, the audience is immediately interested, but the thinness of the plot does little to help.

There are four characters: The young aeronaut, a pair of lovers, and a mechanic. The latter is on only for the first couple of minutes, has nothing whatsoever to do with the plot and could be easily dispensed with. The plot is so flimsy that it hardly bears reciting.

The setting is deserving of mention. The aeroplane is well built and its presence on the stage is quite a novelty. The scene is full of up-to-date color. On the back drop is a large sign dealing with aeronautics, which, we suppose, was more or less humorous, but it is not entirely readable from the left side of the house (where we were sitting) being more than half covered by the aeroplane.

H. J. G.

## FRED ELLIOT

Theatre—Proctor's 125th St.  
Style—"Rube" Instrumental.  
Time—Fourteen minutes.  
Setting—In one.

Fred Elliot would greatly benefit himself by omitting the opening part of his turn in which he offers a few gags and a "rube" song of little or no merit, and by sticking to the instrumental part of his novelty. This part consists of his playing on a wire-string attached to a broom, and a cigar-box, and playing it in the manner of an Hawaiian steel guitar. He also played a freak mandolin and "kazoo."

This latter part of the offering, which is the best part of the turn, was presented in the encores, when Elliot stopped the show. If Elliot would work his routine from his encore numbers and his instruments, he would then find the small time easy going.

G. J. H.

## GORDON AND GORDON

Theatre—Metropolitan.  
Style—Dancing and Contortion.  
Time—Ten minutes.  
Setting—Ordinary in one.

Gordon and Gordon have an excellent act. That sums it all up in a few words. It is an act that could hold down any position on the bill with ease.

They open with an introductory comedy song which they follow with a difficult and excellently executed acrobatic dance. Then, removing their coats, they get down to business and exhibit a routine of twists and turns, as they style them, that takes away the breath of the audience. They work as fast as it is possible to work, and keep up a running fire of conversation that brings several laughs.

They close with some double contortion work in which they wind themselves around one another, which is something the writer has never seen anybody else attempt to do. These boys should find the going easy, for they have an act that can compare with any of its kind anywhere.

S. K.

## STOCK NEWS

# Congested Bookings Hurt Traveling Rep. Companies

**Many Forced to Lay Off for Two Months Before They Will Be Able to Resume Bookings. Small Shows Get Off Easy**

The recent theatrical strike worked great benefits for the managers and players of permanent stock companies. But their brothers, the owners, managers and players of travelling repertoire and stock companies, have suffered, not directly from the strike itself, but from its after effects.

The bitter feeling and estrangement of the first two weeks of the strike led these to believe that they would be playing safe by booking in towns which the managers had formerly booked, but which were then without attractions. The sudden ending of the

strike, though, brought the managers back into their houses, and forced the repertoire people out. Booking then became confused and congested, with the result that the travelling companies which had been formed to absorb vacant bookings were left high and dry. Some of them will not be able to resume their bookings till the tail end of November.

The one-night stand companies have not suffered as badly as the three-day and week-stand companies, which have been unable to find theatres vacant and capable of holding their companies.

### LYNN COMPANY CHANGES

Lynn, Mass., Oct. 11.—Allyn Gillen replaces Leona Powers as leading lady with The Auditorium company, this city. Miss Powers is going west.

### DENNISTON TO TOUR

Reynolds Denniston has completed plans for a tour of the Orient, which starts November 18th, in Honolulu. In his company will be, William Augustin, Warda Howard, and Leo Kennedy. The company will present a high class repertoire of Broadway successes.

### DAVIS JOINS APPELL

Reading, Pa., Oct. 14.—The Nathan Appell Players, appearing at the Orpheum Theatre, this city, have a new juvenile man in Dan Davis, who joined last week.

### BUFFHAM REPLACES DOYLE

Portland, Me., Oct. 11.—Elmer Buffham has joined the Jefferson Theatre Stock Company here, as director, replacing Larry Doyle, who is seriously ill.

### JOINS COPEY PLAYERS

Boston, Mass., Oct. 14.—Percy Warren has joined the Henry Jewett Players at The Copley Square Theatre, this city.

### JOINS LAWRENCE COMPANY

Lawrence, Mass., Oct. 14.—The Colonial Theatre Company, this city, has a new leading lady in the person of Gladys Harebut, who joined the company late last week.

### SHUBERT CO. GETS PEOPLE

Milwaukee, Wis., Oct. 11.—Several new people have joined the Shubert Stock Company here. They are, Marie Sinclair, seconds, Jerome Renner, juveniles, and Carrie May Seatt, ingenues.

### PARK COMPANY DOING WELL

Utica, N. Y., Oct. 13.—The Park Theatre Stock Company, which recently opened here, is doing capacity business. The company is presenting "The Silent Witness," this week, Valerie Velare, and Carroll Ashburn are the leading players.

### "MR. WU" RELEASED

"Mr. Wu," the character play in which Walker Whiteside originally starred, has been released for stock purposes.

## CHICAGO NEWS

# Arrest Another Actor In Brown Murder Case

**Louis Kinsner, Member of The Kinsners, Vaudeville Team, and an Equilibrist, Held in Pittsburgh, in Connection With Crime**

Louis Kinsner, who, with his wife, did an equilibristic act in vaudeville under the name of The Kinsners, was arrested last week in Pittsburgh, where he is being held by the police in connection with the murder six weeks ago of Mrs. Louise Brown, the sixty-year-old woman found dead in her Maywood home.

Leoma "Louis" C. Palmer, a moving picture actor, was arrested here and is being held by the police, who charge him with knowing more about the crime than he professes to. It is said that Palmer is the one who "tipped" the police here that Kinsner had guilty knowledge of the crime.

Several weeks ago, a photograph of Kinsner was sent broadcast by the detective bureau here. However, Kinsner was not located until last Tuesday. At that time, the police here

**LORIN HOWARD IN SCANDAL**  
"Scandal" is to be produced here shortly by three stock companies under the personal direction of Lorin Howard and, to add a little bit of realization to the play, Howard has proceeded to get into quite a bit of scandal with one of his leading female stars.

Howard, on many occasions, has written plays on the eternal triangle. Many is the time that Ada Gerard has played in them—on the stage. But, last Thursday night, Howard played the leading role himself and was ably assisted by Miss Gerard.

The stage setting was Howard's apartment at 630 York Place. There Howard and Miss Gerard appeared in the big final, surrounded by the police officers and under arrest. The raid followed a tip given by Mrs. Lorin Howard, from whom the playwright had been separated for over a year. They were arraigned in the Morals Court and the case was continued until Oct. 21.

In the meantime, "Scandal" will be produced for use in the Victoria, Imperial and National theatres, but the real "scandal" will be enacted in the Morals court when the case is called.

### BERT GRANT DIVORCED

Bernard Finkelstein "jazzed" his way into the divorce courts this week and, when the whirl of the day's business was over, found himself minus a wife. Superior Judge William Fennimore Cooper signed a decree of divorce for Mrs. Ethel Finkelstein after she told him that her husband, a composer of "jazz" music who sallies forth under the "non de note" of Bert Grant, loved her first and then loved liquor more."

### COURTENAY CHANGES SHOWS

William Courtenay departed from the cast of "Cappy Ricks" at the Cort Theatre, this week, to enter "Civilian Clothes." Los Angeles is the city selected for the Western premier.

Thomas Wise, co-star in "Cappy Ricks," has been given all the starship on the electric boards and posters. Earl Fox has been selected as Courtenay's successor.

### WILL HOLD G. O. H.

Although George M. Cohan has announced his intentions of retiring from the firm of Cohan and Harris, it is stated here that he will not give up his interest in the George M. Cohan's Grand Opera House.

wired the Pittsburgh police that a search through the vaudeville booking offices in the latter city might lead to the arrest of Kinsner. As a result the Pittsburgh police found and arrested him in a booking office.

It is reported that Kinsner, who was well known about the Loop here as "Frenchy," and who told the Pittsburgh police that he is a native of France, attempted to commit suicide in his cell shortly after his arrest, by swallowing a quantity of strichnine. The alleged attempt failed, and Kinsner, whose wife is reported to be living in Newcastle, Pa., will be brought back to Chicago by Detective Sergeant Benjamin Barsema, of Maywood, who is in Pittsburgh at present waiting for Kinsner to entirely recover from the effects of his alleged suicide attempt.

### LOST ON THE SOX

With the World's Series baseball games completed, theatrical Chicago has again settled down to a normal state. The ball games crippled matinees at all houses and took a goodly portion of the patronage, both male and female, out to the southside arena, and not only did it succeed in taking quite a bit of currency out of the box office but it also sent a load of theatrical money back to the Ohio state.

Chicago's theatrical colony backed the Chicago Sox extremely heavy on the eighth game, with the result that a number awoke the following day with determined efforts to put in a hard season in order to replenish their now much dwindled bank rolls. Among the heaviest of losers is said to be Mike Levy, of Kramer and Levy, local agents, who is said to have lost in the neighborhood of \$5,000. Among the happy winners, however, can be classed Abner Ali, Maurice Greenwald, Dan Kussell, Roy S. Sebree, Frank O'Donnell, Dwight Pepple, Peggy Art and Bernice Lahey.

### TRIES SUICIDE IN AUTO

Hazel Russell, an actress, endeavored to commit suicide early this week while riding in an automobile, but is reported to be well on the way to recovery.

Miss Russell committed the deed just as the auto turned into Washington and Clark streets, when she swallowed four tablets of bichloride of mercury. She was taken immediately

to the Iroquois Hospital, where prompt aid saved her life. Miss Russell, in private life, was known as Mrs. Hazel Semmler. She is reported to have been despondent for the past few months over domestic troubles.

### THEATRICAL RESTAURANT SOLD

Heinley's Restaurant, for years a favorite rendezvous for theatrical high lights, is now under the management of Frank Cleary. Mr. Cleary announces that he intends to place a vaudeville show, which will consist of eight acts, in the place.

### HAYMARKET SAFE ROBBED

The Haymarket Theatre, 722 West Madison Street, this city, was entered and robbed last week, according to the police, by five men armed with fire axes. They escaped with \$835. Roy White, negro watchman of the theatre, is being held, pending an investigation of his story to the police.

### OWEN CO. DOING WELL

Cleveland, Ohio, Oct. 10.—The Cecil Owen Stock Company, which opened here last week at the Prospect Theatre, has been doing excellent business, and Owen, for the first week, reported his house sold out at every performance.

### JOIN MORRISON CO.

Hazel Baker and Milton Goodhand, who played the leads for The Ralph Cloninger Players, in Salt Lake City, up to October 4th, have joined the W. Palmer Morrison Company, touring the West in "Which One Shall I Marry," as leads.

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**STATEMENT OF THE OWNERSHIP,  
MANAGEMENT, CIRCULATION, ETC.,  
REQUIRED BY THE ACT OF CON-  
GRESS OF AUGUST 24, 1912.**  
Of New York Clipper, published weekly at  
New York, N. Y., for October, 1919.  
State of New York ss.

County of New York  
Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Walter Vaughan, who, having been duly sworn according to the law, deposes and says that he is the Editor of the New York Clipper, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1604 Broadway, New York City.

Editor: Walter Vaughan, 1604 Broadway, New York City.

Managing Editor: Paul C. Swinehart, 1604 Broadway, New York City.

Business Managers: None.

2. That the owners are: (Give name and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1604 Broadway, New York City.

Orland W. Vaughan, 1604 Broadway, New York City.

Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only).

WALTER VAUGHAN, Editor.

Sworn to and subscribed before me this 1st day of October, 1919.

(Seal) J. BERNARD ENGLISH,  
Notary Public N. Y. Co. (67).  
(My commission expires March 31, 1921.)

## FIGHT THIS NOW

With indications pointing toward the fact that the amusement tax is likely to stand, it is imperative that theatrical interests join together for the purpose of making a collective and systematic fight against such action.

While we were at war, the burden of an amusement tax was borne uncomplainingly because everyone realized that each must do his bit, and the theatre was more than willing to contribute its share. But making the amusement tax a peace-time measure, with no sign of finally doing away with it, gives the case an entirely different aspect, and theatredom is justified in asking why it should be made to continue to bear an outlawed tax burden. The theatre world should certainly protest and fight the imposition with every ounce of energy it possesses.

The need of amusement at any time, and particularly in such trying times as these, is obviously apparent. It has been pointed out to the congressional committee by Ligon Johnson, counsel for the theatrical managers, that the theatrical tax was actually keeping people from the enjoyment of the theatre. He also pointed out that the play, as well as being a source of amusement, is a source of education. And, until the imposing of a tax, the picture houses were financially within the reach of all, according poorer folk a cheap way of enjoyment.

There is no reason why the theatre should, in slang parlance, be made the "goat." The theatre is a legitimate enterprise and, as such, should be accorded the same treatment by the government as all other legitimate enterprises.

The theatre is close to the heart of the public, and if these facts were brought home to the people, the contemplated action of the government to keep deriving revenue from the amusement world would meet such big opposition that it would finally be reconsidered with an ultimate reversal of decision.

A fight by theatredom for its rights, backed by sensible advertising and publicity, would result in a victory for the amusement world. Let the public know what the government contemplates doing with regard to the amusement tax. Let the public become acquainted with the case through the medium of a concise statement of the facts in all theatre programs, on all ticket envelopes, a line or two in all theatre advertisements.

An active publicity campaign is what is needed, backed by all the influence that can be brought to bear. Blank forms protesting against the theatre tax should be distributed to theatregoers in all theatre lobbies and ticket agencies. The subject should be brought to the attention of the daily newspapers and influence brought to bear to secure editorials and paragraphs upon the subject.

Co-operation by all branches of the theatrical arts should be brought about and then an active fight to return the theatre to its pre-war conditions and to keep the theatre from being imposed upon would be bound to result in victory.

### TWENTY-FIVE YEARS AGO

Buoman and Ardelle were with the Ida Van Cortland Company.

Hope Booth returned to America from England.

Lowry and Hanly were with the French Folly Burlesques.

The Anonymous Club held a revel at the Casino, New York.

The Madison Square Theatre, New York, opened as "Hoyt's Theatre," under the management of Hoyt and McKee, with "A Milk White Flag."

Ed. F. Rush was booking The White Crook Extravaganza Company, with Alex. D. Gorman as manager.

Annie Hart was singing "My Irene."

J. W. Kelly was featured at Tony Pastor's.

Living Pictures were the big feature at Koster and Beal's, New York.

## ANSWERS TO QUERIES

H. R. D.—William Jerome, John Queen and Arthur Rigby formed a partnership about twenty-seven years ago.

C. Z.—Andy Rice presented a new act at the Colonial in April, 1917. It consisted of monologue in Hebrew dialect.

H. T. S.—Barnes and Freeman are now playing the Loew time. Look that up in the Vaudeville Bills for Next Week on another page.

J. R.—You can find that out by consulting the "Clipper" route list.

F. L. I.—Billy Kilgard was seen in vaudeville two years ago in an act called "The Upright Jester."

G. T. R.—Look through the "Clipper" and you will see the advertisements of several competent vaudeville authors, among them James Madison, Allan Spencer Tenney, William McNally, Samuel French and others. All are reliable and we would advise you to have one of them write your material.

F. M.—George White and Emma Haig appeared in vaudeville together two years ago. Last season she presented a vaudeville act, together with Lou Locket. She presented a similar act later with Jack Waldron.

K. P.—Lieutenant Gitz-Rice is a Canadian. Irene Bordoni, with whom he is now appearing in vaudeville, is French.

H. H. T.—Henry E. Dixie appeared in "Iolanthe" twenty-seven years ago.

K. R.—Sidonie Espero appeared two years ago in "Kitty Darlin." Comstock, Elliott and Gest produced it. Yes, it's Comstock and Gest now.

T. T.—The Galli-Curci divorce suit against Luigi Curci, her husband, has not been settled yet.

H. E. D.—Orville Stamm, the strong man now in vaudeville, was married two years ago in Chicago.

N. G. K.—Arthur Hammerstein produced "Sometime." A. H. Woods produced "Up in Mabel's Room."

D. S. C.—Yes, the Lew Fields in "A Lonely Romeo" is the Lew Fields of Weber and Fields.

C. R. H.—H. H. Frazee has made several theatrical ventures. Yes, he is a baseball magnate as well.

O. V.—Viola Dana has appeared on the speaking stage. John Collins was her husband.

N. H. D.—A Royal Flush beats anything going in a straight poker game. It is correct to call it "jackpot" or "draw bluff." Yes, a straight beats threes. Why not get a copy of Hoyle's and find out for yourself?

W. I.—No, she is not married. Irene Bordoni is. Her husband is Ray Goetz.

C. H.—C. B. Maddock has offices in the Fitzgerald Building, on the ninth floor.

S. J.—Melville Ellis was his name. He formerly played with Irene Bordoni. He is dead now.

N. L.—Joe O'Neill is the party's name. He is now assisting Bob O'Donnell in the managing of Proctor's 125th Street. A letter to the theatre will reach him.

G. F.—Bert Dixon is no longer in vaudeville. He is at present rehearsing with the "Dream Girl" production.

N. Y. P.—Bob La Salle, of Krans and La Salle, did work in black-face a few years ago. He did a double act with Nellie De Onsonne, who worked in "tan" make-up.

## RIALTO RATTLES

### OUR OWN DICTIONARY

Contract—"A scrap of paper" sometimes.

Clever—"That's me all over, Mabel."

Comedienne—Female of the species.

Comedian—One who is supposed to bring laughs.

Critic—The guy who is always wrong.

Collector—Too frequent.

Closing spot—Used only by acrobats and dancers.

Clippings—Posted in books when good. Non-existent when not.

Class—Usually found in schools.

Contortionist—Original model for crullers.

Comedy—An almost extinct animal. Must be diligently looked for.

Clubs—See "jugglers" or "apparatus."

### INDOOR SPORTS

Listening to an actor tell you why he's good.

Waiting your turn in a busy agents' office.

Pulling gags beginning "When I was over there—"

### UNAFFECTED BY THE H. C. L.:

Henry Chesterfield's smile.

George Cohan's frequent statements about G. M. C.

Press agent yarns.

Shakespeare revivals.

### A NEW THEATRICAL FAMILY

The Tribune: "Alan Fagan, a young brother of Ina Claire." The World: "Alan Fagan, a brother of Elsie Janis." Well, maybe Ina and Elsie are sisters!

### COULDN'T DO WITHOUT 'EM

Harry Saks Hechheimer's cane.

Raymond Hitchcock's spats.

Louis Mann's vocabulary.

Shubert's press notices.

Who-did-it dramas.

Bed room farces.

### NO MORE STING

Since the price of ham is so high, he who is called a ham actor has a right to ask for a proportionately high salary.

### LEARNING FAST

A. R. Parkhurst, the "Fido" press agent, is an old publicist, but rather new in the field of theatrical publicity. However, he is very adaptable, for we heard him calling an actress "My dear" the other day.

### METHOD IN HER MADNESS

Looking at all those telegrams in the Bee Palmer lobby display, we couldn't help but wonder if she hasn't some kind of working agreement with the Western Union.

### QUITE TRUE

Write some rattles the editor says in a manner rather hazy, And after reading this stuff, You'll agree, The writer has gone crazy.

### RECIPROCITY

We hear that the stage door "Johnnies" have organized a union and gone on strike. They demand more for their money and longer hours.

### LEE LASH, TAKE NOTICE!

Since when has Harold Orlob, the musician, taken to scene painting? In the theatre lobby announcing the opening of "Nothing But Love," it proclaims: Book and lyrics by Frank Stammers; Scene by Harold Orlob.

### IT'S TOO EASY

Eddythe Baker is making pianola rolls for the Aeolian Duo-Art reproducing piano. Why shouldn't a baker

# MELODY LANE

## Music Men Face Loss of Big Fortune in Royalties

**Columbia Graphophone Co. Pays \$600,000 for Canadian Plant. Under Existing Laws Records of U. S. Compositions Made in This Factory and Sold in Dominion are Royalty Free**

The Columbia Graphophone Company, has purchased the entire plant of the Canadian Aeroplane Co., Ltd. of Toronto, Canada, paying the sum of \$600,000 in cash, for the big establishment.

The plant, one of the largest of the many manufacturing concerns rushed up during the war period, is enormous, covering over thirteen acres and has 233,000 square feet of factory space and is said to be not only one of the most modern and best equipped manufacturing establishments situated in the Dominion but the entire world as well. When full operations have been reached, about three thousand hands will be employed.

Back of this purchase, a big one indeed even in these days of business expansion, is a matter of enormous import to the American publisher of sheet music, for when the plant gets into operation and phonograph records are manufactured in it, the Columbia Company will be entirely relieved of the payment of royalties to publishers and composers from the sales of records of American compositions sold throughout the Dominion.

Canada is a great market for phonograph records, and as the Canadian copyright law contains no provision for mechanical rights, publishers and composers have received nothing from the sale there of records of their publications.

The big phonograph companies are located in the United States and the number of records sold in Canada each year is enormous. So many records are disposed of throughout the Dominion from which publishers received nothing in the way of royalties, that the attention of Francis Gil-

bert, a young copyright attorney, was attracted, and after a study of the situation, acting for Leo Feist Inc., he instituted a suit for royalties against the Columbia Co.

During the trial of the case it developed that the Columbia Co. made its master records as well as executing several steps in record construction in the United States, the final step, that of stamping or pressing, being done in Canada, and that in the opinion of the recording company, constituted Canadian manufacture, inasmuch as no royalties from record sales have been paid.

The case went to the Appellate Division of the Supreme Court, which decided that the reproducing concerns must pay copyright owners two cents on every record sold in the Dominion of Canada, the master of which was made in the United States.

In buying the big Canadian plant the Columbia Co. doubtless intends to manufacture all the records sold in the Dominion in the Toronto branch. This, under the existing law, will save the company the payment of the two cents royalty, which the courts have decided it must pay if it continues its present manner of manufacture. In addition to this it will also have a two cent selling edge on other phonograph companies who do their recording in the United States.

In addition to the big outlay in purchasing the Canadian plant, a big expense will be incurred in sending artists to Canada to make the masters, a matter which the Columbia has evidently figured out and decided that with the big plant in operation, its purchase and operating price will in a few years be paid back with big interest.

### ALBERTS ON WAY HOME

Frank Alberts, the Australian music man, is spending a few days in New York, prior to departing on his long trip to the Antipodes. Alberts arrived in New York last week from London, where he went several months ago, to purchase musical goods for his stores in Sydney. He returned empty handed in so far as securing goods was concerned, for, both in England and on the continent, he says, that while everyone seems to have money and the countries are enjoying unprecedented prosperity, the buying of merchandise in any real quantities is entirely out of the question.

### NUGENT WITH THE JONES CO.

Richard Nugent, formerly a member of the F. B. Haviland Music Co. and recently with the Waterson, Berlin & Snyder Co., is now the manager of the Jones Music Co.

### NEW BALL BALLAD READY

Ernest R. Ball and J. Keirn Brennan have just finished a new ballad called "Let the Rest of the World Go By." It was first introduced by George MacFarlane, who sang it for the first time last week at the Palace theatre, Chicago.

### OLCOTT HAS NEW SONGS

J. Kiern Brennan and Ernest R. Ball have supplied Chauncey Olcott with a number of new songs for his revival of the successful play "Macushla." According to critics' opinions they are the best numbers the famous actor tenor has ever been identified. The new songs, four in number, are "I'll Miss You, Old Ireland, God Bless You, Good Bye," "Tis an Irish Girl I Love and She's Just Like You," "That's How the Shannon Flows," and "Maxushla Asthore." All these numbers are published by M. Whitmark & Sons.

### KEOUGH LEAVES FISHER CO.

Ez. Keough, for the past two years manager of the Chicago office of the McCarthy & Fisher Co., is no longer connected with that firm. Joe Bennett and Johnny Heinzman are now looking after the wants of the professionals in the Fisher Chicago office.

### MAHONEY WITH FRIEDMAN

Jack Mahoney, the songwriter will be associated with Geo. Friedman, when he opens his new music publishing establishment at No. 165 West 47th St.

### GILBERT HEADLINED.

Two songwriting publishers, Wolfe Gilbert and Irving Berlin, appeared at Lowe's Ave. B. theatre last Saturday night. Gilbert was booked in the house for the last half of the week, while Berlin doubled on Saturday night from the Riverside. Gilbert has played the house several times and is always a hit there, and the big electric sign before the entrance billed him in the headline spot. The big electric sign before the theatre's entrance billed the writers as follows: "L. Wolfe Gilbert—Irving Berlin—In Person."

### FEIST SONG LEADS IN SALES

The new Byron Gay song, "The Vamp," is leading the high priced numbers in the syndicate stores which have a high class department this week. The number is one of the quickest hits of the year, being featured in a dozen music hall productions as well as by scores of vaudeville headliners.

### BILL HASKINS BACK AGAIN

Bill Haskins, who many years ago had a music publishing office in West 28th Street, is back in the game again. Haskins is issuing a number which is being featured with one of the new feature film releases.

### VAN ALSTYNE IN BUSINESS

Egbert Van Alstyne, who hit New York nearly twenty years ago accompanied by Harry Williams and immediately got into the limelight as the writer of "Navajo" and other big hits, is in business for himself. Williams is out on the coast writing picture scenarios with an occasional song lyric just to keep his hand in, while Van Alstyne has for years been connected with the Chicago office of the Remick house.

### KERN WRITING A NEW ONE

Jerome D. Kern, who has been a little inactive during the present season will be heard from around the holidays. He is at work on a new musical play with Anne Caldwell which will be presented by Chas. B. Dillingham.

### NEW COMPANIES FORMING

Before the end of the present year at least two music publishing houses will be formed with well known writers at their heads. The big boom experienced in publishing circles during the past year is responsible for the move and the end of existing contracts with writers will mark the entrance of the new houses in the publishing field.

### STERN NOVELTY SCORES

One of the brightest musical numbers in the new McIntyre & Heath production is S. R. Henry's "Pahjama," which is used as a dance by Boyle and Brazil. The big orchestra renders it most effectively and the audience demands several encores with every performance. Stern & Co. are the publishers.

### SYLVIO HEIN WRITING SCORE

Sylvio Hein is writing the musical score of the new piece which Augustus Thomas is now at work on. The Shuberts are to present the piece.

### FRIEDMAN INCORPORATES

Geo. A. Friedman Inc. is to be the name of the new Friedman music publishing company, which was incorporated for \$50,000 last week. The incorporators are Geo. A. Friedman, Lincoln H. Loper, and Harry C. Gomprecht, all of New York.

The new company will open for business about November 1st.

### MUSIC MEN UP ON CHARGES

The Music Publishers' Association of the United States, National Association of Sheet Music Dealers, Thomas F. Delaney individually and as president, E. Grant Ege individually and as vice-president, J. M. Prioux individually and as secretary and treasurer of the National Association of Sheet Music Dealers, Walter Fischer, J. Elmer Harvey, Charles W. Homeyer, William J. Kearney, Edward P. Little, Holmes T. Maddox, L. W. Miller, Harold Orth, Gustav Schirmer, S. Ernest Philpitt, Paul A. Schmitt, Clayton F. Sunmy, Charles H. Willis, W. H. Witt, Harvey J. Wood, individually and as directors of the National Association of Sheet Music Dealers, and all the members of said Association, are facing a charge of conspiracy filed by the Federal Trade Commission. According to the Commission's complaint, the associations and its members have attempted to stifle competition in interstate commerce in the business of selling musical compositions throughout the United States, to the public generally and to schools, convents, colleges and faculties thereof.

It further charges that the two associations and its members have acted in cooperation to the extent that competition has been largely eliminated and the price required to be paid by the public and the musical profession for musical profession has been greatly enhanced.

It also charges that with the purpose and intent of stifling competition, the Music Publishers' Association of the United States and the National Association of Music Dealers, for more than three years have held annual meetings during the same week and in the same city, that such meetings have been held on alternate days, that the meetings of each association are attended by members of the other association, who take part in such meetings, that the committees representing one association confer with the committees representing the other, that most of the members of The Music Publishers' Association of the United States are also members of the National Association of Sheet Music Dealers; that resolutions calculated or intended to result in increased prices to the public and to the music profession have been and are passed by one of said associations and at times by its members or part of them acting together, recommending action by the other association and its members, and that such resolutions have been, and are, ratified and approved by such other association or by its members, or some of them, and agreed to and carried out by its members or a part of them.

The charges of the complaint are to be heard by the Federal Trade Commission at its offices in Washington on the 22nd day of November, 1919 at 10.30 in the forenoon.

### WEEKS WITH THE ECHO CO.

Harold Weeks, the composer, has purchased an interest in the Echo Music Co., a Seattle publishing house controlled by Jas. Casey, who years ago was with the Witmarks and wrote "Sing Me a Song of the South" and other numbers which achieved much popularity.

Weeks is a clever composer, specializing in the Oriental type of composition, and has placed a number of new pieces with the Echo Co.

### BURT OUT OF BDWY. CORP.

F. Burt, who for the past two months has been connected with the Broadway Music Corp., severed his connection with that company on Saturday.

# BURLESQUE

## MUTUAL ASS'N OF PRODUCERS DISSOLVED

### GOOD IDEA GONE WRONG

The Mutual Burlesque Producers' Association, formed several years ago by managers and owners of shows on the American Circuit, for protection of material, etc., has been dissolved by Bert Levy, attorney for the association. The shares, which have a par value of \$100, will be redeemed and, in place of each, an equal number of shares of the same value of the American Burlesque Association stock will be given.

The following officers and managers held shares in the Mutual Burlesque Protective Association: George A. Peck, sixteen shares; William B. Watson, five; Sam Levy, one; William S. Campbell, five; Bernard and Gerard, five; Charles Robinson, three; Jack Reid, five; Sim Williams, five; Strouse and Franklyn, five; T. W. Dinkins, five; Joe Oppenheimer, four; Fred Gerhardy, four; I. H. Herk, five; James E. Cooper, five; Tom Sullivan, five; Henry Dixon, five, and Mrs. Fred Stair, one.

The idea for the association, originated by Chas. Franklyn, was a good one. It provided that a member of the association who had material which was his own, either being originated by himself or which he had bought, was to have its exclusive use, and no member was to interfere with a performer under contract to another member. This included chorus girls.

But the rules were not lived up to, and the protection did not amount to very much, which finally led to the association becoming inactive and weak.

The officers of the company were I. H. Herk, president; James E. Cooper, vice-president; T. W. Dinkins, secretary, and Charles Franklyn, treasurer.

### SIGNS WITH PEARSON

Harry Bentley has been signed by Arthur Pearson through Roehm and Richards, to work opposite Jim Coughlin in "Girls a la Carte." He will open at the Empire, Brooklyn, this Saturday. Harold Kennedy gave in his notice this Saturday to close with that show last week at Hurtig and Seamon's, which takes effect Saturday.

### JOIN BELFRGAAGE SHOW

Harry "Dutch" Ward and Bert! Morrisey have been booked by Ike Weber for George Belfrage's "Hip Hip Hooray Girls." They will replace Eddie Kane and Jay Herman. They leave to start rehearsal with a Broadway show, and they secured their release from Belfrage last week and will close at Hurtig and Seamon's next week.

### JOINS "OH FRENCHY" CO.

Columbus, O., Oct. 13.—John Buckley will open with the "Oh Frenchy" Company here this week. He arrived from New York to-day, booked by Roehm and Richards.

### CHAS. COLE'S FATHER DIES

Kansas City, Mo., Oct. 11.—The father of Chas. Cole, of the "Lid Lifters," died here this week.

### FINNEY WINS SUIT

Spokane, Wash., Oct. 10.—Frank Finney, featured with the "Bostonians," on the Columbia Circuit, has won a court fight here for ten acres of apple orchard ground he and Mrs. Finney purchased last Spring at a public auction sale at \$235 an acre. Through some mistake, when the check went through the bank, a difference of \$6 held the check up and the owner of the property, who had a better offer for the orchard, refused to give it up to the Finneys.

Attorney William Davis, of this city, who represents Finney, brought suit against the original owner, a man by the name of Jamison, who, in the meantime, resold the property for \$850 an acre, and Finney won the case. Jamison has appealed the case. In the meantime, the Fruit Growers Association is looking after Finney's interest at the orchard and keeping track of all the apples taken off and if he finally wins the case, Jamison will have to settle for each case of apples he has shipped.

The famous Skookum apple is grown in the orchard and sells at \$1.50 a case wholesale.

### USING GOOD AD SCHEME

Charlie Baker has furnished a special drop for Rube Bernstein's "Follies of Pleasure" Show, which is used during one of the specialties in one, showing a three-sheet of Max Field, and another of Stella Morrisey. It also gives the names of all the principals in large type.

This is one of the best advertisements a show can get in advance, and it is said that Baker is paying a big price for it.

### ERNEST MACK CLOSING

Boston, Mass., Oct. 13.—Ernest Mack will close with the "Aviators" at the Howard, here, this week. He gave in his notice Monday. He will open shortly with a Columbia Circuit show booked by Roehm and Richards, who have also placed Lew Lederer with the "Aviators" to work opposite Mitty Devere. Lederer will open Saturday.

### DON TRENT, JR., APPEARS

Don Trent, Jr., made his debut in burlesque last Wednesday night in Newark, with the "Bostonians," when Phil Ott took him out in the "pick up" number.

### CLOSE AT MINSKY'S

George Walsh and Harry Bentley closed at the National Winter Garden last Saturday night. Frank Mackay and Jack Shargel opened there Monday as principal comedians.

### GO INTO VAUDEVILLE

Bert Bernard, late of the Union Square, and Grace Tremont, last season with Sam Howe's Show, are doing a double act in vaudeville. They opened on the United Time up the State this week.

### CLOSE AT WINTER GARDEN

Ruth Rolling and Louise Pearson closed at the National Winter Garden last Saturday night. Miss Rolling is going to join the "Glorianna" Company and Miss Pearson will open in one of the New York Cabarets shortly. Dolly Fields opened at this house Monday.

### WELLS WRITING ACTS

Billy K. Wells is writing material for Bert Wall, whom he discovered a short time ago in the West. Wall is going to do a "single" in vaudeville. He is also writing two acts for Bert La Mont.

(Burlesque News Continued on Pages 25 and 30.)

## BURLESQUE CLUB ELECTS NEW OFFICERS

### NOW SEEK MORE MEMBERS

At a meeting held last week in the clubrooms on West Forty-seventh Street, the Burlesque Club elected new officers, composed of the following: James E. "Blutch" Cooper, President, William Roehm, Vice-President, Benjamin F. Kahn, treasurer and Louis Sidman, secretary.

It was decided that the club should do some advertising in the theatrical papers to let the world know that the club was in good standing and to bring before the members the fact that a different policy will be carried out in the future and a drive made for new members. Three hundred dollars was donated for this purpose, one hundred each by Cooper, I. H. Herk and another well known member of the club.

It was also decided that the club should buy a building for its home and a fund was started which Herk and Cooper each gave \$500 and another member \$225. It is the intention of the club to hold entertainments, and also at the end of the season to send an all star show out to play a few weeks in the burlesque houses of the nearby cities, the proceeds to go to this fund. A committee was then appointed to take charge of the building programme, which is composed of James E. Cooper, B. F. Kahn, Phil Dalton, Will Roehm and Lou Sidman.

A motion was also passed that the club will admit only persons in the theatrical profession and no commercial men. There are a few members now, who are not directly connected with the business but they will remain as members. There were three hundred and forty members on the books at the time of the last meeting.

Secretary Sidman has sent a letter to all members who have not sent in their dues, as follows:

October 1st, 1919.

Dear Sir & Bro.:—

No doubt you have been wondering why you received no notification as to your standing as a member of this club.

To enlighten you, we wish to say that, since our last communication to you and other members, we have elected new officials who have gone through our books and find that you are indebted to the club to the amount of Eight Dollars and Twenty Five Cents (\$8.25). No doubt it is an oversight on your part and neglect in the part of our old officials to send out notices.

We therefore ask you to please send us a check for the above amount and set yourself in good standing, for which accept our thanks in advance.

Very truly yours,  
L. Sidman,  
Secretary.

### PRIMA DONNA LOSES VOICE

Washington, D. C., Oct. 10.—Etheal Albertim, prima donna of the Harry Hastings Big Show, closed here Tuesday on account of losing her voice. She will retire from the show business.

### STARS GET LOVING CUP

St. Louis, Mo., Oct. 9.—George Stone and Etta Pillard were presented with a loving cup by the members of their company in Kansas City last week. On the cup was inscribed "To George Stone and Etta Pillard, this loving cup we present with our best wishes for your success and happiness in your new venture. We are with you till the end. From the members of your company."

### PEARSON BUYS ESTATE

West Norwood, N. J., Oct. 10.—Mr. and Mrs. Arthur Pearson have purchased an eleven-acre estate here and will break ground for their home early next month. Mrs. Pearson (Katherine Crawford), who is with the "Step Lively, Girls" will retire from the show business at the end of the present season.

### IS OPERATED ON

Alga Hanson (Mrs. Harry Shannon), of the "Step Lively Girls," is in O'Brien's Sanitarium, New York, where she underwent an operation Monday for appendicitis. The latest reports from the institution state that the operation was a success.

### DOLLY WINTERS IMPROVING

Detroit, Mich., Oct. 12.—Dolly Winters, soubrette with the "Tempters" last season, who was operated on several months ago, is improving rapidly. She will not be able to work this season, however.

### LEO STEVENS CLOSING

Leo Stevens will close at the Union Square Theatre Saturday night of next week. He has been producing the shows at the Square since early in July. Harry Bernard will produce the shows after this. Bernard and Harry Koer are taking care of the principal comedy.

### BECOMES EMPIRE TREASURER

John Talazke has been appointed treasurer of the Empire Theatre, Brooklyn, in place of Jack Crawford, who died last week. Talazke has been assistant treasurer of the house for a number of seasons.

### WILL PRODUCE

Lou Reels and Ned Dandy have formed a theatrical producing company which they call the Real Producing Company. They will produce girl acts.

### PLAY TO \$6,800

Toronto, Can., Oct. 9.—The "Jazz Babies" broke all records at the Star Theatre here last week, when they played to over \$6,800.

### GOES INTO "AVIATOR GIRLS"

Dolly Meden has been booked as prima donna of the "Aviator Girls" by Boehm and Richards. She joined the show this week in Boston.

### SIGNS FOR TWO YEARS

Charles Baker has signed Stella Morrisey for two years more after this season. Miss Morrisey is prima donna of his "Sweet Sweetie Girls" company.

### REIDS TO CELEBRATE

Mr. and Mrs. Jack Reid will celebrate their silver wedding anniversary on October 21 in Worcester, Mass. Reid's "Record Breakers" will be playing the Grand Theatre, that city, then.

### SID WINTERS SIGNED

Sid Winters has signed to work opposite Harry Seymour in the "Pacemakers." He will open in Boston the twentieth of this month.

# DRAMATIC and MUSICAL

## "APPLE BLOSSOMS" HAS UNUSUAL MUSIC AND GOOD STORY

"APPLE BLOSSOMS"—An operetta in a prologue and two acts. Music by Fritz Kreisler and Victor Jacobi. Book and lyrics by William Le Baron. Book based on "Un Marriage sous Louis XV." by Alexander Dumas. Presented by Charles Dillingham at the Globe Theatre, Monday evening, October 6, 1919.

### CAST

Julie	Rena Parker
Polly	Juanita Fletcher
Molly	Adele Astaire
Johnny	Fred Astaire
Nancy	Wilda Bennett
Lucy Fielding	Pauline Hall
Anabell Mason	Hilah Reeder
Richard (Dickie) Stewart	Percival Knight
Mail Carrier	Frank Snyder
Chauffeur	George Fordyce
George Winthrop Gordon	H. Brockbank
Harvey	Roy Atwell
Phillip Campbell	Charles Thomas
Mrs. Anne Merton	Florence Shirley

In producing "Apple Blossoms," the first operetta to make use of some of Fritz Kreisler's lighter music, with such portions of the score as were not contributed by the famous violinist and composer, by Victor Jacobi, and with book and lyrics from the pen of William Le Baron, a graceful writer of comedy, Charles Dillingham, aside from adding another success to a long list of theatrical achievements, has given to the stage an American operetta on a high artistic plane.

"Apple Blossoms," has been adapted from the familiar work of Alexander Dumas, "Un Marriage sous Louis XV." The production has been staged by Fred G. Latham and Edward Royce against beautiful scenic backgrounds by Joseph Urban. There is a large cast, beautiful to look upon and vocally capable of meeting the demands placed upon it.

William Le Baron has thoroughly Americanized the Dumas' play, with an infusion of the piquancy of the original. The plot is woven about a marriage of convenience between two young persons who hardly knew each other. The story starts in a girls' school overlooking the Hudson.

Musically, the new piece is often jaunty and airy capricious, and is far above the average jingle ground out, season after season, for our musical comedies. Much of the most pleasing of the arias have the advantage of being sung by John Charles Thomas, whose singing and characterizations in seasons past have ever been a source of delight to followers of light opera.

Wilda Bennett made a lovely romantic character of the school girl, and though extremely nervous on the opening night, managed to sing her numbers in an acceptable manner. For the humorous contrasts there were Percival Knight and Ray Atwell, to whom the composers were generous in their apportionment of some of the most diverting numbers.

Adele and Fred Astaire proved one of the individual hits of the night with their dancing. Others whose acting was of the praiseworthy variety were Alan Fagan and Florence Shirley. The chorus, although not numerically large, is uncommonly attractive and unusually well trained.

### JOINS FROHMAN, INC.

Charles Frohman will, by an arrangement with William A. Brady, star Grace George in a new play by Sir Arthur Pinero, entitled "Quick Work," which will be the first Pinero play to be given its initial performance in America. The play will be produced in London in January, with Irene Vanbaugh in the Grace George part.

### "NIGHT BOAT" STEAMS UP

Charles Dillingham has placed "The Night Boat," a musical comedy by Ann Caldwell, with music by Jerome Kern, in rehearsal.

In the cast will be Frank Craven, Anna Wheaton, Hal Skelly, Louise Groody, Kathlene Martyn, Ada Lewis, Jeanetta Methven, Ernest Torrence, Hansford Wilson, John Scanlon, Elsie Gordon, Elsa Thomas, and Florence Bruce.

### HARRY FOX REHEARSING

Rehearsals will begin shortly on "Maid of Money," a new Comstock and Gest production in which Harry Fox will be featured. "Maid o' Money" is a musical comedy by Guy Bolton, with music by Jerome Kern and lyrics by Bud de Sylva. The play will open out of town in a preliminary tour before being presented on Broadway in November.

### "WHERE'S YOUR WIFE" IS NOVEL AND ENTERTAINING

"WHERE'S YOUR WIFE?"—A new mystery farce in three acts, by Thomas Grant Springer, Fleta Campbell Springer and Joseph Noel. Presented at the Punch and Judy Theatre on Saturday evening, October 4, 1919, by F. C. Thompson, and staged under the direction of George Howell.

### CAST

Florence Hentley	Nila Mac
Jane	Ruth Parry
Mrs. Hope-Barrelton Howe	Grace Goodall
Walter McLane	Charles White
Mr. Ewell	Harry Quealy
Joseph Hodgens	Jack Pollard
Howard Hentley	Jack Pendleton
Taxi Driver	Elmer Edwards
Officer Casey	James A. Boshell
Matthew Ward	Murray Phillips
James J. Barnes	Geo. Howell
Madame Zeller	Dorothy Newell
Charles Whiting	Roy MacNicol
Carpenter	Frank Atwell
Rowan Taylor	Maud Gilbert
Mr. Watson	Arthur Keith
And Tenants of the Keystone Apartments	

After a deluge of serious "who-did-it" mystery dramas, along comes "Where's Your Wife?" a farce that turns the mystery dramas topsy-turvy and laughs at the police and third degree methods instead of shuddering at them. The result is a relief and the effort a novel one.

The premise upon which plays such as "At 9:45" and "The Voice in the Dark" works is given a new twist in "Where's Your Wife?" In the latter, the audience is on the "inside" instead of the detective.

The plot revolves around the supposed murder of Florence Hentley by her husband. As a matter of fact, there has been no crime committed, but the police are led to believe that a murder has occurred by a story of an imaginative and garrulous neighbor, who has heard loud talking in the Hentley apartment, which, as a matter of fact, was occasioned when Hentley came home and told his wife that they were leaving unexpectedly for Detroit on a business trip with only half an hour to catch the train.

The Hentley apartment is visited by the police and found unoccupied. The presence of bloodstains clinches the mystery in the minds of the police, but the audience knows the marks of blood are from a couple of wild ducks that one of Hentley's friends brought in from a hunting trip.

From the entrance of the police, the play presents complication upon complication, and only lets down at the very end where Mrs. Hentley reappears and makes her identity known to the detective. The end is, naturally, more surprising to the detective than to the audience, and this is an obvious fault.

While the play carries laughs and is entertaining, it lacks finesse. Reporters and police crop up on a minute's notice. While one character exits L, another enters R, with mechanical precision. Several times the action stops while the play runs along vaudeville lines, as in the scene where the detective tests his new dictaphone on the telephone repairman.

The actors portray their roles seriously, although the play is a farce, but this serious interpretation makes the plot and comedy situations even more ludicrous.

Nila Mac, in the part of Florence Hentley, was a very natural type and gave a polished performance. George Howell, as Detective Barnes, had the most to do and did it well where he did not try to "clown." James A. Boshell acted and talked like a typical New York cop. Others played their parts acceptably, although the two newspaper reporters were inclined to be overboisterous.

### ETHEL BARRYMORE GAINS NEW HEIGHTS IN LATEST PLAY

"DECLASSEE"—A play in three acts by Zoe Akins. Presented by Charles Frohman, Inc., at the Empire Theatre, Tuesday evening, October 7, 1919.

### CAST

Rudolph Solomon	Claude King
Edward Thayer	Vernon Steel
Harry Charteris	Charles Francis
Sir Emmett Wilder	Julian Royce
Sir Bruce Haden	Harry Plummer
Count Paolo Del Magno	Ralf Belmont,
Jean	Alfred Hesse
Walters	Edward Le Hay
Lady Helen Haden	Ethel Barrymore
Lady Wilder	Clare Eames
Charlotte Ashley	Beatrice Beckley
Mrs. Leslie	Katherine Harris
Alice Vance	Madeline Delmar
Zellito	Gabrielle Ravine

The appearance of Ethel Barrymore in a new comedy was perhaps the most interesting and potentially important event in last week's schedule of things theatrical. Her latest starring vehicle, "Declassee," is the work of Zoe Akins, immeasurably enriched by the work of the famous actress and a very able newcomer from England named Claude King. It held the first night audience spellbound throughout the entire three acts and at the conclusion resulted in a sincere ovation to Miss Akins and Miss Barrymore.

The new play concerns a titled English woman who, after being found with compromising letters upon her person, written by a young adventurer, in whom she has become interested, is turned out by a coarse and bibulous husband. Several years after, we find her a marked down Dutchess in a New York hotel, declassee. It is while in New York that she meets a self-made American, to whom she becomes betrothed. But happiness is not to be hers. The shadow of the adventure falls over her, again and as the play draws to a close, the tragic career of the woman is snuffed out in the night, in a manner very much like that familiar figure of the French stage, Camille.

Miss Barrymore, now in the golden bloom of her beauty, never looked more lovely than she did on this occasion, when every talent was in its fullest flower. Throughout the entire play her acting struck the deepest note of feeling and was, in all, one of the finest characterizations ever witnessed on the American stage.

The company that supports Miss Barrymore is very good. The performance by Mr. King is a notable achievement. There are minor roles well done by Clare Eames, Beatrice Beckley, Charles Francis and Harry Plummer.

### A. H. WOODS PUTS OVER BEST OF ALL BEDROOM PLAYS

"THE GIRL IN THE LIMOUSINE"—A farce in three acts by Wilson Collison and Avery Hopwood. Presented by A. H. Woods, at the Eltinge Theatre, Tuesday evening, October 7, 1919.

### CAST

Kargan	Edward Butler
Benny	Dana Malloy
Betty Neville	Doris Kenyon
Dr. Jimmie Galen	Charles Ruggles
Tony Hamilton	John Cumberland
Riggs	Barnett Parker
Freddie Neville	Frank Thomas
Bernice Warren	Vivian Rushmore
Lucia Galen	Claiborne Foster
Aunt Cicely	Zelda Sears
Giles	Harry Charles

"The Girl in the Limousine," another farce in which the bed is the center of attraction, written by Wilson Collison and Avery Hopwood, has been added to the ever growing list of bedroom plays, and, in many respects surpasses anything ever attempted heretofore by that well known producer of this variety of entertainment, A. H. Woods.

Throughout the entire play the audience is allowed to witness all that goes on within two becanopied bedchambers. They see men in the beds, under the beds, on the beds, alone, and with other men's wives, and, in fact, we find men everywhere where their position might be viewed in a compromising manner. But, of course, this is all done perfectly innocently; that is, you can form any opinion you choose, because nearly every line uttered has a double meaning, and, in some cases, the authors are more frank and call things what they really are.

Doris Kenyon, who still retains the habit of "registering," having been newly recruited from the movies, displayed an unspoiled voice and some clever work as a comedienne. Charles Ruggles, as the doctor, and Barnett Parker, as the comic butler, also scored. But all honors must go to the bed.

### PLAY FOR IRENE FRANKLIN

Irene Franklin and Burton Green, who opened at the Majestic Theatre, Chicago, last week in the first lap of their tour of the Orpheum Circuit, are busy preparing for a play of their own which they will produce in New York next Spring.

### "MELODY" OPENS OCT. 28

Wilner and Romberg will present their initial production, "The Magic Melody," at the Shubert Theatre in New Haven on Oct. 28th. The play will come to New York two weeks later.

### SAM BLAIR BUSY AGAIN

The production of new piece, entitled "He is an Elk," has been announced by Sam Blair. The play, a musical farce in three acts, by Thomas Hoyer, with music by Eddie Rich, will be presented on Broadway within a month. All the male members of the cast are Elks.

### "TOO MANY HUSBANDS'" WOOD'S NEW COMEDY, IS SPLENDID

"TOO MANY HUSBANDS"—A comedy in three acts by W. Somerset Maugham. Presented by A. H. Woods at the Booth Theatre, Wednesday evening, October 8, 1919.

### CAST

Victoria	Estelle Winwood
Miss Dennis	Beatrice Miller
Taylor	Carolyn Darling
Mrs. Shuttleworth	Marguerite St. John
Leicester Paton	Fritz Williams
Major Lowndes	D. S. O.
	Lawrence Grossmith
Major Cardew	D. S. O.
	Kenneth Douglas
Nannie	Marion Buckler
Mr. Raham	J. H. Brewer
Miss Montmorency	Florence Edney
Boy	Richard Gray

"Too Many Husbands," although another farce of the bedroom variety, is as different as day is from night in comparison to the earlier production of the week by the same producer, A. H. Woods. This new comedy, which came to the Booth Theatre, is preceded by the news of successful runs in England, where it was presented under the title of "Home and Beauty."

This new and wholly delightful farce is the work of W. Somerset Maugham, a powerful novelist and adroit craftsman of the theatre. It is a play, the texture of which is so fragile and light of touch, and, above all, so thoroughly English, that if left to the interpretation of the American stage, would have been utterly untranslatable, and might have proved a dismal failure. But the far-sighted American producer has secured a cast composed of the most accomplished English players to be had, resulting in a production par excellence.

Comedy, that is plausibly presumed to lie just beyond the ragged edges of war, forms the plot basis of the new play. There is an English Major, a winner of the D. S. O., who has officially died upon the fields of Ypres. Another Major, also decorated with the D. S. O., and a chum of the alleged departed, finds, in marrying the widow, what appears to be to him the best way of paying his tribute to both his friends. All this would have been very right if the Major who was dead had not shown himself alive. In due season he returns, like Enoch Arden, and there is an immense confusion in the house where D. S. O. has succeeded D. S. O.

Estelle Winwood plays with easy vivacity the role of the widow, who feels that she has really done her bit by marrying two D. S. O.'s. The roles of the two Majors are in the hands of Lawrence Grossmith and Kenneth Douglas, and the other important roles were filled by Marguerite St. John, and Fritz Williams.

**Julia Adler** has been engaged for "The Faithful."

**Rosie Quinn** has been added to the cast of "Hello Alexander."

**Blanche Ring** has been engaged for "The Passing Show of 1919."

**Sam Barlow** is playing comedy roles with the Urban Stock Company.

**Gilda Del Toro** has joined the Musical Fredericks, now in vaudeville.

**William Courtenay** will head a Chicago company of "Civilian Clothes."

**Morgan Wallace** has been engaged for a role in Clifton Crawford's new play.

**Frank Browne** is to present a new xylophone act in the variety houses soon.

**James K. Hackett** is back in New York after recovering from a serious illness.

**Jack Cagwin** has been added to the cast of "Hello Alexander" by the Shuberts.

**Anna Held, Jr., and Jack Gilfoil** are preparing a new two-act for vaudeville.

**Marguerite St. Clair** has been added to the cast of "Angel-Face" as a dancer.

**Lowell Sherman** has been engaged for a role in "The Mood of the New Moon."

**Bruce Weyman**, with Duncan Beattie at the piano, has a new act in rehearsal.

**Harry and Emma McDonald** will open in a new act at Loew's American can shortly.

**Delbridge and Gremer** replaced Jasson and Cherry at the American last week.

**Hilda Spong** is to play the featured role in a new act with four people now in preparation.

**Charles Stanton** will play the juvenile lead in "Business Before Pleasure" on the road.

**Getorce Lask** has been engaged to produce prologues for the California Theatre in 'Frisco.

**The Laure Sisters** will open shortly at Proctor's Twenty-third Street Theatre with a new act.

**The Klein Brothers** joined the cast of the "Shubert Gaieties of 1919" at the Winter Garden last week.

**Theodora Warfield** will play the leading feminine role in "39 East" on the road this season.

**Aileen Poe** has joined "Dream Stars," Charles King's vaudeville act, playing Keith time.

**Jack Hanley** went on at Proctor's, Elizabeth, instead of Dave Harris last week. The latter was ill.

**Brice and Adora**, a man and woman, have a new aerial act now being booked by H. B. Burton.

**Albert Kennedy and Mary Dana** have a new two act which is Al Herman's first production.

**Lillian Mortimer** will open with a new act on the Loew time, October 20, at the American Theatre.

## ABOUT YOU!!! AND YOU!!! AND YOU!!!

**Alber James**, of the Chamberlain Brown office, has returned to business after a four weeks' illness.

**Ward and Ward**, two men, have a new juggling act in which they will be seen hereabouts in the near future.

**P. E. McCoy**, general stage-director for John L. Golden, became the father of a nine-pound boy last week.

**Bigelow and Clinton** have been booked by Pete Mack to play thirty-eight weeks on the Keith time.

**Frank Davis and Delle Darnell** have been added to the "Shubert Gaieties of 1919."

**George Stuart Christie** will appear in Edward Locke's new play, "The Call." It will open in Chicago.

**Keegan and Edwards** have signed with Flo Ziegfeld and are now appearing on the New Amsterdam roof.

**Sidney Blackner** will play the male lead with a special "39 East" company which will play on tour this season.

**Kitty Reece and Paul Edwards** have a new two act in preparation. They will present it hereabouts shortly.

**Marie Nordstrom** has accepted an engagement to play at Sir Alfred Butt's Palace Theatre, England.

**Harry K. Morton** will be seen in "The Sweetheart Shop," now being rewritten by Anne Caldwell for him.

**Paul Frawley** has been engaged by Edward Bowes for the musical comedy company at the new Capitol Theatre.

**The Reynolds Trio** has been given a Keith route for twenty-six weeks. They will play the eastern two-a-day houses.

**Kurt Schindler**, director of the Schola Cantorum of New York, arrived here last week after a visit to Spain.

**Arthur Ashley** has returned to the title role in "The Man Who Came Back" and opened in Providence last week.

**Al Rayne and Bert Rose** left New York last week for Camden, to join the Sam Howe Sport Girls in that city.

**Ralph Bunker and William Ricciardi** have been engaged for "Petroleum Prince," which is featuring Louis Benison.

**Brown and Allman** were unable to appear at the American last week and Smythe and Gladys replaced them on the bill.

**The Barra Girls** have been placed by Tom Jones for a route on the Loew circuit, opening October 19 in Paterson, N. J.

**Bert La Mont's "Four Singers"** have been engaged by the Shuberts and will be featured in a new musical comedy.

**Marjorie Rambeau** has returned from the Adirondacks and will soon start work on a motion picture for Albert Cappellani.

**Bessie McCoy Davis** will remain with the Greenwich Village Follies and will not go into vaudeville, as has been reported.

**The Trennell Trio** has been given a route of twenty-five weeks over the Western Vaudeville time. Nat Sobel booked it.

**Arthur E. MacHugh** says there is no truth in the report that he has abdicated as press agent for the B. S. Moss interests.

**Mable Pierson and Claire Mathison** have been added to the cast of "Girl o'Mine," a new musical comedy by Peter Whiley.

**Lark Taylor, Julia Ralph, Kathryn Kidder, Howard Kyle and Tyrone Power** have been engaged for "All the King's Horses."

**Earl Bonham** has been added to the cast of the Wilner-Romberg production of "The Magic Melody," now in rehearsal.

**Pat Ahearn** has left the "Every-sailor" act and is now rehearsing with a new three act being produced by Nat Sobel.

**Sidney Blackmar and Theodora Warfield** have been engaged by Rachel Crothers for a road company of "39 East."

**Joseph Plunkett** left for Europe last week, to remain there indefinitely. He will act as European representative for Selnick pictures.

**Mrs. Hanneford**, of the Hanneford family, is back at the Hippodrome, having recovered from an injury when she fell from a horse.

**Howard Kyle** has been engaged by the Coburns to appear in "All the King's Horses," by Louis K. Anscherer.

**M. Thor**, of the Thor Amusement Amusement Company, returned to New York last week following an extended motor tour to the Coast.

**Pauline Saxon and Halsey Mohr** have been routed by Tom Jones for the Loew time and will open at the Greeley Square.

**Ryan's Five Musical Serenaders**, who have been appearing in cabarets for the past three years, will appear in a new jazz band act shortly.

**Margaret Dale**, instead of returning to "Good Morning Judge," as was intended, will continue in "An Exchange of Wives," now at the Bijou.

**Harry B. Herts** has succeeded George Blumenthal as business manager of the Star Opera Company, following the latter's resignation.

**Barnes and Crawford** have been given a route over the Orpheum time. They opened on October 6 at the Palace, Chicago. Pete Mack booked them.

**Ernest Hussar's Hungarian Jazz Band** has been signed to play in conjunction with "The Magic Melody," the new Wilner-Romberg production.

**Victor Kahn, Loring Smith, Blanche Boone and Ruth Francis** are featured in a new act which George Choos is producing, entitled "Hello Judge."

**Charles B. Falls** is making the working drawing costumes for "Fair and Warmer." He made the designs for the "Greenwich Village Follies" costumes.

**Cecil Cunningham** left the Greenwich Village Follies last Saturday night to go into "The Rose of China," Comstock & Gest's show.

**Mark Reed**, author of "She Would and She Did," the present Grace George vehicle, has completed another play, a comedy, entitled "When Men Flew."

**Dayton Stoddard** has resigned from the position of general press agent for Henry W. Savage and is now ahead of one of Arthur Hammerstein's productions.

**S. Miller Kent and Ramsey Wallace** signed with Walter Hast last week to originate the two leading male roles in "Eve and the Man," Frederick Bruegger's new drama.

**Lois Leigh**, formerly with George White's "Scandals of 1919," and more recently rehearsing "The Magic Melody," was injured in an automobile accident last week.

**Lucille Chalfont**, at present appearing in Charley King's vaudeville act, "Dream Stars," has been engaged by Ned Wayburn to appear at the Capitol Theatre.

**Hilda Moore**, who appeared in the London production of "Dear Brutus," has arrived here and started rehearsing in Sir James Barrie's comedy with William Gillette.

**Bert Williams, Van and Schenck, Marlyn Miller and Johnny Dooley** will appear at the benefit performance of the 15th Infantry to be held at the Century on October 19.

**James Marshall**, a colored actor, was held last week in \$1,500 bail by Magistrate Levine in the Harlem Court, for the Grand Jury, on the charge of Ruth Gleason, a negress, who said he had threatened her.

**Neta Johnson**, who has just completed a tour of the Orpheum time, was married in New York City late last week to Sergeant Grover Bigger, a non-professional. Bigger was awarded the croix de guerre while overseas.

**J. Aldridge Libby**, who sang "After the Ball" when the song was in its prime, has returned to Broadway after an absence of seven years. During that time, he has been playing in western vaudeville.

**Louis Walters**, formerly with the Quigley Booking offices, of Boston, has opened his own vaudeville agency at 180 Tremont Street, Boston. He is booking acts for the Saint James Theatre, Boston, and for the Park Theatre, Nashua, New Hampshire.

**Fernuccio P. Coradetti**, editor of the official bulletin of the Italian Musical League, was sued last week for \$25,000 damages by Alfred Salmaggi, a vocal teacher, who alleges that his reputation has been damaged by statements published by the former.

**Al Tyler, Miller and Mack, the Big City Four, Gerald Griffin, Margaret Calvert, Frank Gould, the Angel Sisters, Six Hussars, Marie and Danoff and Daisy Delmar** appeared at the vaudeville show at the Selwyn Theatre last Sunday night.

**Constance Eastman** is the heir of the estate left by her husband, the late Henry Walter Webb, who died on January 18, 1919. The estate, which is estimated as at least \$100,000 in real and personal property, is to be appraised for inheritance taxation this week.

'TWILL CHARM YOUR HEART

# I KNOW WHAT IT MEAN

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO LO)

AND NOW COMES

## THERE'S A LOT OF BLUE EYED MARYS DOWN IN MARYLAND

By the writers of "Peaches Down in Georgia"

By JACK YELLIN, MILTON AGER and G. W. MEYER

The lure of mysterious China, blended  
with live American pep

## CHONG (HE CAME FROM HONG KONG)

By HAROLD WEEKS

The new song they're dancing and singing and humming  
and whistling everywhere

A SENSATION !

THE

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(VAMP ALITT)

By BYRON GAY, Composer

Get it before it

GO TO IT BOYS,

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No Turkish bath required before using.

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A Stone's Throw From the Palace Theatre

# SONGS TO BE LONESOME (SO LONESOME FOR YOU)

GET IT TO-DAY.  
YOU'LL LOVE ITS RARE MELODY

TO! THAT'S ALL

THE

LITTLE LADY)

Composer of "SAND DUNES"

Before it gets you!

THE WARMTH OF THE SUNSHINE,  
THE CHARM OF A SMILE

## By The Campfire

A Wistful Melody with a Lure That is Fascinating

Words by Mabel E. Girling      Music by Percy Wenrich

Cleaning up and no wonder!

## At The High Brown Babies' Ball

A riot of Jazz. Better than "Strutters Ball"

By BENNY DAVIS, SID ERDMAN and ERNIE ERDMAN

S, THIS IS A PIP!

## ALL HER BABY

Words and music by HOWARD JOHNSON, MURRAY ROTH and CLIFF HESS

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# **LISTEN! BOYS AND GIRLS:**

E BALL & J BRENNAN HAVE GIVEN YOU  
"DEAR LITTLE BOY OF MINE", "A LITTLE BIT OF HEAVEN", "GOOD-BYE, GOOD LUCK, GOD  
BLESS YOU" & "TURN BACK THE UNIVERSE" — ALL GREAT SONGS —  
BUT — FOR BEAUTIFUL SIMPLICITY — AND  
THIS APPLIES TO  
BOTH LYRIC &  
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**BALL & BRENNAN HAVE GIVEN YOU MANY A SONG HIT, INCLUDING "HEAVEN" "GOOD-BYE, GOOD LUCK. GOD GREAT SONGS —**

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**DUMB ACTS TAKE NOTICE!** Use this song arranged as a beautiful waltz and it will make your work seem like play—send for it to-day. Yours for the asking.

**IT'S A NATURAL  
HARMONY NUMBER**

**Simply Great  
Duets  
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# VAUDEVILLE BILLS For Next Week

## B. F. KEITH VAUDE. EXCHANGE

### NEW YORK CITY

Riverside—Ruth Roye—"For Pity's Sake"—Walter Brower—Bee Palmer & Co.—Chas. Grapewin & Co.—Du For Boys—Sabini & Goodwin.

Colonial—Santos & Hayes—Bert Baker & Co.—F. & M. Britton—V. Berger & Co.—Mehlinger & Mier—Johnny Clark & Co.—Grace La Rue—Miller & Bradford.

Alambras—"Mr. W's Surprise"—Crawford & Broderick—Claire & Atwood—Carlos Sebastian & Co.—Dotson—Jas. Hussey & Co.

Royal—Vallecitas Leopard—Magic Glasses—Zardo—Jas. B. Carson & Co.—Raymond & Schram—"Creole Fashion Plate"—Mabel McCane & Co.

### BROOKLYN.

Orpheum—"Playmates"—Fred Berrens—J. & S. Leonard & Co.—Jim Jazz King—Hunting & Francis, Phil Baker—Williams & Wolfus—Diane & Rubin.

Bushwick—Regal & Moore—Lida McMillan & Co.—Hermann & Shirley—Countess Verona—Emma Carus & Co.—Dorothy Brenner—Mosconi Bros.—T. & K. O'Mara.

### BALTIMORE.

Jack Inglis—"Kiss Me"—Two Briants—3 Ellett Sisters—Cameron Sisters—Donald Sisters—Petty Reat & Co.—Louis & White.

### BUFFALO.

E. & E. Adair—Patricola—Frank Gabby—Sheldon & Daley—Valentine & Bell—Wheaton & Carroll—La France Bros.

### BOSTON.

Keith's—Elida Morris—Suhy & Hough-ton—Marconi & Fitzgibbon—Potter & Hartwell—Irving Berlin—Asaki Japs—Will bur Mack & Co.—Jas. C. Morton & Co.

### COLUMBUS.

Keith's—Owen McGlynn—Challen & Keke—Eddie Ross—Clark & Bergman—Reynolds & Donegan—Bery Melrose.

### CLEVELAND.

Hippodrome—Alice Hamilton—Lohse & Sterling—Maryland Singers—"Rubeville"—Billy Clason.

### CINCINNATI.

Keith's—Ellnore & Williams—Ruth Budd Henri Scott—Gautier's Toy Shop.

### DETROIT.

Temple—Belle Baker—McMahon Diamond Co.—Juggling Nelsons—Gallagher & Rolly—Reed & Tucker—La Rue & Dupree—J. & M. Harkins—Kennedy & Burt.

### DAYTON.

Keith's—Emmett DeVoy & Co.—Libonati—Mr. & Mrs. J. Barry—Eddie Carr & Co.—Charles Ahearn—Vera Sabini & Co.

### ERIE.

Colonial—Kingsley Benedict—Sissie & Blake—Jack Hanley—Conlin & Glass—M. & J. Dunidin.

### GRAND RAPIDS.

Empress—Stella Mayhew—Bob Hall—Camilla Birds—Chung Hwa 4.

### HAMILTON.

Lyric—Jazzland Naval Octette—Pielert & Schofield—Willing & Jordan—Henry B. Toomer & Co.—M. Montgomery.

### INDIANAPOLIS.

Keith's—Francis Kennedy—Mary Howard & Co.—Myers & Noon—Prosper & Moret.

### LOWELL.

Keith's—Martin & Frabini—Quixey 4—Eskimo & Seals—Mullen & Francis—Arthur Havel & Co.—Clinton & Rooney—Dave Kindler.

### LOUISVILLE.

Princess—Whipple Huston & Co.—Nan Gray—O'Neill & Keller—Wilson Aubrey 3—Howard & Clark.

### PORTLAND.

Keith's—Babette—Chas. Semon—Lane & Harper—Johnson Baker & J.—Brennan & Rule—"Petticoats."

### PITTSBURGH.

Davis—Maria Lo & Co.—Dickinson & Deagon—Sam Mann & Co.—Peggy Bremer & Bro.—"Girl With 1000 Eyes"—Will Oakland—McLellan & Carson.

### PHILADELPHIA.

Keith's—Joe Towle—Winston's Water Lions—Hermine Shone & Co.—Mrs. Herman—Lillian Fitzgerald—Berk & Valda—Ryan & Healy—Boothby & Everdean—The Rios.

### PROVIDENCE.

Keith's—Inhoff Conn & Co.—Brendel & Burt—Helene Davis—2 Jesters—U. S. Glee Club—A. Robbins & Part.

### ROCHESTER.

Temple—Alice Lloyd—Columbia & Victor—V. & E. Stanton—Rinaldo Bros.—"\$5,000 A Year"—Ben Bernie—El Rey Sisters—Duval & Symonds.

### TORONTO.

Shea's—Green Family—Stanley & Birnes—Vine Daly—"Rainbow Cocktail"—Fallon & Brown—Reynolds & White—Rives & Arnold—Wm. Gaxton & Co.

### TOLEDO.

Keith's—"Artistic Treat"—Lamont 3—Briscoe & Rauh—Flirtation—Smith & Austin—Walter C. Kelly—Hobson & Beatty.

### WASHINGTON.

Keith's—Sylvester & Vance—Elizabeth Murray—Harriet Remple & Co.—Herbert Kinny & Corine—Miller & Mack.

### WILMINGTON.

Garrison—Ferry—Anger & Curtis Boys—Ernie & Ernie—Harry Oakes & Co.—"Rose time"—Mack & Reading.

THE NEW YORK CLIPPER

## VAUDEVILLE BILLS For Next Week

### YOUNGSTOWN.

Hippo—Rae E. Ball & Bro.—3 Stewart Sisters—Bobbe & Nelson—"An American Ace"—McMahon & Chapel.

### ORPHEUM CIRCUIT

#### CHICAGO.

Majestic—Irene Franklin—Chinese Jazz Band—Burns & Frabrito—4 Readings—Espe & Dutton—Morris & Campbell—Frisco—3 Stewart Sisters.

#### PALACE.

Lew Dockstader—Jason & Haig—Boston's Riding School—Maud Earl & Co.—Hickey Bros.—Primrose 4—Sidney Phillips—Kitamura Japs.

#### SALT LAKE.

Orpheum—"Reckless Eve"—Josephine & Henning—Howard's Ponies—Fenton & Fields—Fox & Mayo.

#### CALGARY.

Orpheum—Eva Shirley & Band—Kitner & Reaney—Venita Gould—Arthur West Co.—"The Man Hunt"—Princess Rajah—M. Nelson.

#### DULUTH.

Orpheum—Lambert & Ball—Harry Hines—Collins & Hart—Dunbar's Salon Sing—Chris Richards—Meredith & Snoozer—"Indoor Sports."

#### DES MOINES.

Orpheum—Harms & McIntyre—Nelson & Chain—"Pianoville"—Gibson & Connelly—Madge Maitland—Lambert—Arnaud Bros.

#### DENVER.

Orpheum—Bronson & Baldwin—Will J. Ward & Girls—Boyce Combe—"Levitation"—Lydia Barry—Bell & Wood—Royal Gascons.

#### KANSAS CITY.

Orpheum—Marguerita Silva—Lloyd & Christie—Gallagher & Martin—Marion Harris—Frawley & Louise—La Bernicia & Ballet.

#### LOS ANGELES.

Orpheum—Alice Eis & Co.—eo. Kelly Co.—Regay & Lorraine Sis.—El Jorn—Burt & Rosedale—Belgian Fri—Julius Tannen.

#### LINCOLN.

Orpheum—Haig & Waldron—"Heartland"—"Current of Fun"—B. & J. Creighan—Hayden & Ercole—The Vivians—Sutter & Dell.

#### MINNEAPOLIS.

Orpheum—Harry Watson & Co.—Janis & Chaplow—Jerome & Herbert—Cartmell & Harris—Murphy & White—Three Janes—Mollie McIntyre Co.

#### MEMPHIS.

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(Continued on Page 27)



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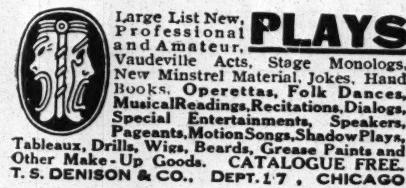
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## Routes of Shows

### DRAMATIC AND MUSICAL Routes Must Reach This Office Not Later than Saturday

"Adam and Eva"—Longacre, New York, indef.  
"At 9:45"—Vanderbilt, New York, indef.  
"Apple Blossoms"—Globe, New York, indef.  
"Acquittal, The"—Grand O. H., Chicago, indef.  
"Breakfast in Bed"—Plymouth, Boston, indef.  
"Buddies"—Park Square, Boston, Mass., last week.  
Barrymore, Ethel—Empire, New York, indef.  
"Boys Will Be Boys"—Belmont, New York, indef.  
"Bashful Hero, The"—Princess, Chicago, indef.  
"Bed Convention The"—Academy of Music, Baltimore, Md., 13-18.  
"Big Chance, The"—Garrick, Detroit, Mich., 13-18.  
"Cappy Rick's"—Cort, Chicago, indef.  
"Crimson Alibi"—Broadhurst, New York.  
Carmelo's Ted, Musical Comedy Co.—Garden, Mason City, Ia.  
"Civilian Clother"—Morosco, N. Y., indef.  
"Challenge, The"—Selwyn, N. Y., indef.  
"Canary, The"—Colonial, Chicago, indef.  
"Clarence"—Hudson, N. Y., indef.  
"Dancer, The"—Harris, New York, indef.  
"First Is Last"—Maxine Elliott, New York, indef.  
"Five Million, The"—Comedy, New York.  
"Faithful, The"—Garrick, New York, indef.  
"Five O'Clock"—Fulton, New York, indef.  
"Friendly Enemies"—Shubert-Riviera, New York, 13-18.  
Greenwich Village Follies—Nora Bayes, New York, indef.  
"Gaities of 1919"—Winter Garden, New York.  
"Gold Diggers"—The Lyceum, New York, indef.  
Gallo Opera Co.—Chestnut St. Opera House, Phila., indef.  
"Girl in the Limousine, The"—Eltinge, New York, indef.  
"Good Morning Judge"—Chestnut St. O. H., Phila., Pa., indef.  
"Guest of Honor"—Wilbur, Boston, indef.  
"Hitchy Koo of 1919"—Liberty, New York, indef.  
"Happy Days"—New York Hippodrome, New York.  
"Hello Alexander!"—44th Street, New York, indef.  
"His Honor Abe Potash"—Byron, New York, indef.  
"Jest, The"—Plymouth, New York, indef.  
"John Ferguson"—Cort, New York, indef.  
"Katy's Kisses"—Greenwich Village, New York, indef.  
"Listen Lester"—Illinois, Chicago, indef.  
"Lightnin'"—Gayety, New York, indef.  
"Logic of Larry"—Walnut, Philadelphia, Pa., indef.  
"Little Whopper, The"—Casino, New York, indef.  
"Luck of the Navy, The"—Manhattan O. H., New York, indef.  
"Look Who's Here"—Colonial, Boston, indef.  
"Lonely Romeo"—Shubert, Boston, indef.  
"Little Blue Devil, The"—Auditorium, Baltimore, Md., 13-18.  
"Little Mother to Be"—Colonial, Baltimore, 13-18.  
"Little Journey More, A"—Shubert-Belle, Washington, 13-18.  
"Miss Nellie of New Orleans"—Broad St., Philadelphia, Pa.  
"Moonlight and Honeysuckle"—Henry Miller's, New York, indef.  
"Masquerader"—Los Angeles, Calif., 20-25.  
"Monte Cristo, Jr."—Boston O. H., Boston, Mass., indef.  
"Moliere"—Hollis, Boston, indef.  
"Midnight"—Olympic, Chicago, indef.  
"Master of Ballantrae"—Shubert-Garrick, Washington, D. C., 13-18.  
"Nighty Night"—Princess, New York, indef.  
"Nothing But Love"—Lyric, New York, indef.  
"Oh, What a Girl!"—Central, New York, indef.  
"Oh, My Dear"—Wilbur, Boston, indef.  
"Parlor, Bedroom and Bath"—Poll's, Washington, D. C., 13-18.  
"Prince There Was, A"—Trémont, Boston, indef.  
"Roly-Poly Eyes"—Knickerbocker, New York, indef.  
"Royal Vagabond, The"—Cohan & Harris, New York.  
"Roads of Destiny"—Lyric, Philadelphia, Pa., indef.  
"Regular Feller, A"—Blackstone, Chicago, indef.  
"Rose of China"—Detroit, Detroit, Mich., 13-18.  
"Sinbad"—Shubert, Philadelphia, Pa.  
"Scandals of 1919"—Forrest, Philadelphia, Pa., indef.  
"See-Saw"—Cohen, New York, indef.  
"Scandal"—39th Street, New York, indef.  
"Sometime"—Shubert, Boston, indef.  
"Storm, The"—48th Street, New York, indef.  
Southern and Marlowe—Shubert, New York, indef.  
"Scandals of 1919"—Forrest, Philadelphia, Pa., indef.  
"Seven Miles to Arden"—Majestic, Boston, indef.

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Letter List

"Somebody's Sweetheart"—Garrick, Chicago, Ill., indef.  
"Three Faces East"—National, Washington, D. C., 13-18.  
"Velvet Lady, The"—Detroit O. H., Detroit, 13-18.  
"Thirty-nine East"—Lyric, Philadelphia, indef.

Thurston—Standard, New York, 13-18.

"Tea for Three"—La Salle, Chicago, indef.

"Tiger, Tiger"—Ford, Baltimore, 13-18.

"Three Wise Fools"—Power's, Chicago.

"Take It From Me"—Studebaker, Chicago.

"Thunder"—Criterion, New York, indef.

"Too Many Husbands"—Booth, New York, indef.

"Where's Your Wife?"—Punch and Judy, New York, indef.

Warfield, David—Garrick—Philadelphia, indef.

"Up From Nowhere"—Adelphi, Philadelphia, Pa., 13-18.

"Up in Mabel's Room"—Wood, Chicago, indef.

"Young Man's Fancy, A"—Playhouse, New York, indef.

Ziegfeld's Follies—New Amsterdam, N. Y., indef.

## COLUMBIA WHEEL

Al Reeves' Show—Gayety, Rochester, 13-18; Bastable, Syracuse, 20-22; Lumberg, Utica, 23-25.

Abe Reynolds "Review Gayety"—Omaha, 13-18; Gayety, Kansas City, 20-25.

"Best Show in Town"—Orpheum, Paterson, N. J., 13-18; Majestic, Jersey City, 20-25.

Ben Welch—Empire, Albany, 13-18; Casino, Boston, 20-25.

Behman Show—Miner's 149th Street, New York, 13-18; Casino, Brooklyn, 20-25.

"Beauty Trust"—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25.

Billy Watson's "Parisian Whirl"—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.

"Bontons"—Gayety, Detroit, 13-18; Gayety, Toronto, 20-25.

Bowery—Lyric, Dayton, 13-18; Olympic, Cincinnati, 20-25.

"Bostonians"—Casino, Philadelphia, 13-18; Miner's 149th Street, New York, 20-25.

"Burlesque Review"—Casino, Boston, 13-18; Grand, Hartford, 20-25.

"Burlesque Wonder Show"—Olympic, Cincinnati, 13-18; Columbia, Chicago, 20-25; Dave Marion Show—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.

"Follies of the Day"—Grand, Hartford, 13-18; Jacques, Waterbury, 20-25.

"Gigs à la Carte"—Empire, Brooklyn, 13-18; People's, Philadelphia, 20-25.

"Girls of the U. S. A."—Gayety, Kansas City, 13-18; open 20-25; Gayety, St. Louis, 27-Nov. 1.

"Girls De Looks"—Star and Garter, Chicago, 13-18; Berchell, Des Moines, 19-22.

"Golden Crooks"—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.

Harry Hastings' Show—Gayety, Washington, 13-18; Gayety, Pittsburgh, 20-25.

"Hello America"—Gayety, Montreal, 13-18; Empire, Albany, 20-25.

"Hip Hip Hooray"—Hurtig & Seamon's, New York, 13-18; Orpheum, Paterson, 20-25.

Lew Kelly Show—Newburg, N. Y., 13-15;oughke, 18-18; Gayety, Boston, 20-25.

"Liberty Girls"—People's, Philadelphia, 13-18; Palace, Baltimore, 20-25.

"Maids of America"—Park, Youngstown, 13-18; Grand, Akron, 16-18; Star, Cleveland, 20-25.

"Million Dollar Dolls"—Columbia, Chicago, 13-18; Gayety, Detroit, 20-25.

Mollie Williams Show—Gayety, Pittsburgh, 13-18; Park, Youngstown, 20-22; Grand, Akron, 23-25.

"Oh Girl"—Majestic, Jersey City, 13-18; Perth Amboy, 20; Plainfield, 21; Stamford, Ct., 22; Park, Bridgeport, 22-25.

"Peek-a-Boo"—Bastable—Syracuse, 13-15; Lumberg, Utica, 18-18; Gayety, Montreal, 20-25.

"Roseland Girls"—Open 13-18; Gayety, St. Louis, 20-25.

Rose Sydell's "London Belles"—Columbia, New York, 13-18; Empire, Brooklyn, 20-25.

Sam Howe Show—Jacques, Waterbury, 13-18; New York, 20-25.

"Slight Seers"—Star, Cleveland, 13-18; Empire, Toledo, 20-25.

"Social Maids"—Berchell, Des Moines, 12-16; Gayety, Omaha, 20-25.

"Sporting Widows"—Empire, Toledo, 13-18; Lyric, Dayton, 20-25.

"Star and Garter"—Gayety, Toronto, 13-18; Gayety, Buffalo, 20-25.

"Step Lively Girls"—Perth Amboy, 13-14; Stamford, 14; Stamford, Ct., 15; Park, Bridgeport, 18; Newburg, N. Y., 20-22; Poughkeepsie, 23-25.

"Twentieth Century Maids"—Gayety, Boston, 13-18; Columbia, New York, 20-25.

"Victory Belles"—Gayety, St. Louis, 13-18; Star and Garter, Chicago, 20-25.

## AMERICAN WHEEL

"All Jazz Review"—Century, Kansas City, 13-18; open 20-25; Standard, St. Louis, 27-Nov. 1.

"Aviator Girls"—Howard, Boston, 13-18; Olympic, New York, 20-25.

"Broadway Belles"—Empire, Hoboken, 13-18; Sta', Brooklyn, 20-25.

"Beauty Review"—Standard, St. Louis, 13-18; Terre Haute, 19; Park, Indianapolis, 20-25.

"Blue Birds"—Gayety, Sioux City, 13-18; Century, Kansas City, 20-25.

"Cabaret Girls"—Trocafero, Philadelphia, 13-18; Empire, Hoboken, 20-25.

"Crackerjacks"—Bijou, Philadelphia, 13-18; Broadway, Camden, 20-25.

(Continued on Page 34.)

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**"RECORD BREAKERS,"  
ONE OF THE BEST  
SHOWS REID HAD**

Jack Reid and his bunch of St. Louis beauties, riding along under the title of the "Record Breakers," visited the Star last week and put over a show that more than pleased a crowded house Thursday evening.

Reid has a better cast of principals this year than he has shown us in a long time, and he also has a corking good-looking lot of girls in his chorus. They are a dandy lot of workers and look well in all the costumes they wear. They are full of life and seemed pleased when the numbers received encores. It's the kind of a chorus they like in burlesque. Now we know why Reid rehearses his show away out there in St. Louis. He gets girls.

There are several people new to burlesque with the show this season, and they are an improvement over those with him before. Besides Reid, there are Bob Startzman, John Max and Bonham Bell, of last season's cast.

The show is in two acts and seven scenes. The first part is called "Hello, New York," and the burlesque "The Tourists."

In the first part of the show Reid is doing his "dope" role as the Information Kid. He does his "Tad" in the burlesque. Little need be said of him, as in these two characters he is well known, and is an artist in both.

Startzman had little to do in the first scene. He was in the opening as a "bum" and did not appear again until the "Chinatown" scene, portraying a Chinese character excellently. He did some very good work in this scene. In the last act, however, he was very busy, doing a "tramp" and handling it well. He finished doing black face, a part he put over well.

Jack Crawford, a new man in this section of the country, was kept busy during the entire performance. This boy gave a dandy account of himself all through the evening in this comedy part. He was in nearly every scene with Reid and, besides handling the comedy, practically did the straight for Reid. He has a natural negro dialect and that easy way of working so familiar to the colored race.

Harry Spielman is doing "bits" and portraying half a dozen different roles very well. He is a hard worker and seems anxious to please. Bonham Bell is in a number of scenes and offered several selections well.

John Max, an old timer, is in the Chinatown scene and did very nicely. He had a prominent part. He talked distinctly and acted the part well.

In Gertrude Beck, Reid has a corking good soubrette, in fact, the best he has had in years. She is a very pretty blonde, with one of the most pleasing personalities of any young lady we have seen at this house. When she smiles, she shows a pair of dimples that can't help but win friends. She has a beautiful form and dresses in good taste. In tights she is very attractive. Miss Beck is a real good soubrette and

has a voice for putting over a number. She is graceful and has a fine stage presence. We think Reid has a "find" in this young lady. Her wardrobe is pleasing to the eye, and her selection of the dozen or so dresses she wears was good.

Bert Humphreys, another newcomer, is a character lead. She did a Charlie Chaplin at the opening that more than pleased. Her suffrage bit was very well done, as was the boxing bit she did with Startzman. Miss Humphrey's numbers went over well, and she displayed pretty dresses. She, too, looks well in tights.

Dolly LaVern, Elsie Cobb, Kitty Carlis, Zella Gray, Millie Marques and Loretta Dollard, chorus girls, work in some bits and lead a number.

Although suffering with a cold, Miss Beck got her numbers over for good results. She opened with a number about herself, and sang it real cute, getting two encores for it.

The "Profiteering" bit was offered by Reid and Crawford, and it went big. "The invention" bit was also offered by these two and again they scored, as they did in the "horse racing" bit. Reid has a lot of fine new material for his "dope" bits this season that is right up to the minute.

Miss Beck's specialty in one was liked. She did two numbers very well. Her opening number could be improved if some one off stage would ring a bell as she enters. She uses a phone in this number.

Miss Humphrey's "aviation" number, assisted by the chorus, was well done. This is followed by Miss Beck in an airplane, which swings out over the audience while she sings, with Bell, Spielman and Startzman singing the chorus in the aisles of the theatre.

Spielman did a good French number, assisted by the chorus. A good comedy scene was offered in the boxing bit with Startzman, Crawford and Miss Humphrey. Startzman was successful in his specialty when he blackened up before the audience and made a quick change from his old suit to a white silk minstrel suit. He sang one number very well.

Reid has many more bits and scenes that went over great. He has new scenery that looks very pretty, and the costumes the girls wear are bright and blend fine in colors. He has one of the best shows of his career, and it was well liked at the Star.

**BURLESQUE NEWS**  
(Continued from Page 8)

**KAHN STOCK, WITH  
NEW PEOPLE, GIVE  
VERY GOOD SHOW**

An excellent performance was given by the players at Kahn's Union Square Theatre last week, for it was both musical and full of comedy. The first part, staged by Stevens, was called "A Musical Revue," and was in five scenes. The burlesque was a fast, old time afterpiece that went decidedly well with the audience. It was called "Duffy's Daughter Kate" and was crammed full of rough comedy. It was staged by Bernard.

The show opened with Brad Sutton on the stage asking the audience what they wanted. Harry Bernard, Harry Koler, Norma Bell, were seated in the boxes while Jack Gibson was the candy boy. Roy Sears, as the manager, did all he could to keep the others quiet. Considerable comedy was worked up in this scene, with Sutton doing straight from the stage, to those in the boxes. This act also had a minstrel show. Bernard and Koler as the End Men and the Misses Lorraine and Bell as the Interlocutors. Both the comedians worked up many amusing situations with the two ladies feeding them. Specialties were given by Sears with the banjo, and Miss LaBrack sang "Land of Jazz" very successfully. The Misses Lorraine and Bell offered a duet well.

The "Purse" bit, changed around somewhat, was put over well by Koler, Sutton and Miss LaBrack. Sears followed with a singing and dancing specialty, assisted by six girls, that more than pleased. The "Union" bit got many a laugh the way it was offered by Bernard, Gibson, Sears and the orchestra. In the Grand Opera scene that closed the first part, Gara Zera offered a classic dance that was artistic and pleasing.

The burlesque told a story of an old hard working Irishman and his wife, with their daughter Katie. The complications worked up in this part were very funny. Bernard, the father, in a low Irish comedy, made a big hit. Miss Lorraine, his wife, did a great character part as the old Irish woman. Miss LaBrack, a light-hearted girl, pleased as the daughter Katy. Koler, as the Jewish landlord, was very funny. Brad Sutton, as the foolish son, did an eccentric part that stamped him as a performer.

Kahn has two great comedians in Bernard and Koler. They work well together. Miss Bell did pleasing work both in her Frankle LaBrack is the new soubrette, capably.

Sears took care of all they had to do across and with her numbers. Gibson and

She is a pretty blonde and a shapely lit-

tle girl. She dances well and can put a number over. Her costumes were pretty. This is the first we have seen of Miss LaBrack in burlesque in two years. She was fits in well with this company.

Sally Fields has staged some numbers that one would only see in a Broadway show. The scenery was in keeping with the material that was offered.

Kahn now has a cast that he has wanted for a long time here and is giving shows that will draw them in. SID.

**HAS NEW SOUBRETTE**

Tim Williams has succeeded in getting a soubrette for his "Girls From Joyland" as ordered by the Censors of the American Burlesque Association, when that Board first caught the show several weeks ago. Belle Young, a chorus girl, has been trying to fill the bill, but she will be replaced this week by Beulah Kennedy, with Williams two seasons ago.

**HAS NEW MANAGER**

Montreal, Can., Oct. 4.—B. M. Garfield has been made manager of the Gayety Theatre here. He was located at Jamestown last season and was out with the Gus Hill shows previous to that.

**LYCEUM, TROY, TO OPEN**

Troy, N. Y., Oct. 6.—The Lyceum, this city, will open with the Tom Coyne Show of the National Burlesque Circuit Wednesday. The show will go from here to Rochester.

**JOINS RUSH SHOW**

Eleanor Fisher joined Ed Rush's "Cracker Jacks" at the Gayety, Newark, last Thursday night. She has been doing a "single" in vaudeville. She replaced Fay Shirley, who joined the "Parisian Flirts" last week.

**MARIE GEBHARDT MARRIED**

Marie Gebhardt, a member of Rube Bernstein's "Follies of Pleasure" company, was married last Saturday at the City Hall in New York to Charles Langley, an attorney.

COMEDIAN  
KAKNS  
UNION SQUARE

BURLESQUE  
REVIEW

JACK REID'S  
RECORD  
BREAKERS

RECORD  
BREAKERS

WORKING?  
CERTAINLY

Thanks to  
MR. IKE WEBER

**HARRY KOLER**

**EDDIE SHUBERT**

**CRAWFORD & HUMPHREYS**

**BOB STARTZMAN**

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**LUCILLE ROGERS**

BON TONS

**ERNEST MACK**

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**VERA HENNICKI**

Singing and Dancing Soubrette  
GROWN UP BABIES  
SEE ROEHM & RICHARDS

**AL RAYCOB**

DOING STRAIGHT

STROUSE and FRANKLYN'S ROUND THE TOWN

# GLADYS JACKSON

INGENUE FRENCH FROLICS

STAR, BROOKLYN, THIS WEEK

SEE ROUTE AFTER THIS

# HARRY (HELLO JAKE) FIELDS

FEATURED COMEDIAN  
FRENCH FROLICS

With the three time winner of the American Circuit

STAR, BROOKLYN  
THIS WEEK

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PRIMA  
DONNA

### MONICA REDMOND

LIBERTY  
GIRLS

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SPORTING  
WIDOWS

BARNEY  
GERARD  
PRESENTS

### EVELYN CUNNINGHAM

FOLLIES OF THE DAY  
Direction  
ROEHM and RICHARDS

TEXAS  
BEAUTY

### RUTH ROLLING

SOUBRETTE

### BETTY PALMER

GIRLS  
GIRLS  
GIRLS

SOUBRETTE

### BABE DePALMER

ROSE SYDELL  
COMPANY

NOW  
APPEARING  
WHERE?

### BOUTTE AND CARTER

'ROUND  
THE  
TOWN

TRAMP  
ECCENTRIC

### CHAS FAGAN

GIRLS  
A LA  
CARTE

PRIMA  
DONNA

### MYRTLE CHERRY

GIRLS  
GIRLS  
GIRLS

SOUBRETTE

### FLORENCE DEVERE

SWEETIE  
SWEETIE  
GIRLS

PRIMA  
DONNA

### ETHAEL ALBERTINI

HASTINGS  
BIG SHOW

DANCING  
INGENUE

### MABEL McCLOUD

BEST SHOW  
IN TOWN

## VAUDEVILLE BILLS

(Continued from Page 21)

### POLIS CIRCUIT

**BRIDGEPORT, CONN.**

**Poll**—Merva Rehn—Liddy & Liddy—Sen-nett Bathing Girls. (Last Half)—Dorothy Southern Trio—Sennett Bathing Girls.

**Plaza**—Higgle Girls—Gravett Kramer & Gravette—Nine O'Clock. (Last Half)—Guy Weadick & Flores La Due—Florence Tem-pest & Co.

### HARTFORD, CONN.

**Palace**—Wilbur & Lyke—Jackie & Billie—The Volunteers—De Onsonne & Baker—Gaby Bros. & Clark. (Last Half)—Two Earls—Dave Thursby—Lawrence Crane & Co.—Alexandra—Dogan and Raymond.

### NEW HAVEN, CONN.

**Palace**—Two Earls—Ford & Truly—Flor-ence Tempst & Co. (Last Half)—Osaki & Taki—Marva Rehn—Dixie Norton & Co.—Volunteers.

**Bijou**—Guy Weadick & La Due—Jane & Katherine Lee. (Last Half)—Billy Barlow—Grevett Kramer & Grevett—Nine O'Clock.

### SCRANTON, PA.

**Poll**—Arthur Hill—Jas. & Betty Morgan—Sennett Bathing Girls. (Last Half)—Lo-ray & George—Sennett Bathing Girls.

### SPRINGFIELD, MASS.

**Palace**—Esther Trio—Gilde & Phillips—Bernard & Scarth—The Little Garden. (Last Half)—Wilbur & Lyke—Babcock & Dorilda—Ford & Truly—Alf Grant—Oh, That Melody.

### WATERBURY, CONN.

**Poll**—Dorothy Southern Trio—Dave Thursby—Lawrence Crane & Co.—Alex-andra. (Last Half)—Higgle Girls—Jackie & Billie—Gildea & Phillips—Jane & Kath-erine Lee—Liddy & Liddy.

### WORCESTER, MASS.

**Poll**—Osaki & Taki—Dixie Norton & Co.—Alf Grant—Dugan & Raymond. (Last Half)—De Onsonne & Baker—Little Garden. **Plaza**—Billy Barlow—Oh, That Melody—(Last Half)—Bernard & Scarth—Gaby Bros. & Clark.

### WILKES-BARRE, PA.

**Poll**—Lorry & George—Little Cottage. (Last Half)—Arthur Hill—Jas. & Betty Morgan—William Rock & Co.

### PROCTOR'S CIRCUIT

(Week of October 13.)

### NEW YORK CITY.

**81st Street**—4 Marx Bros.—Grant & Jones—Ragged Edge—Bell Sisters.

**5th Avenue**—Dave Harris—Norman—Nel-son & Cronin—Hall & Brown—Roth Beri-3 Pogals—Pazell & Parker—Jos. Davis 3—Emma Stephens—Jack Trainor—Yates & Reed.

**125th Street**—Geo. Bock—Cunningham & Bennet—Jack Trainor—Touresti—Ed. Borden Co.—Mildred Valmore—Joveddah—Dave Harris—Hendricks & Stone—Beauty Vender.

**23rd Street**—Quinn & Caverly—Tranquill & Walker—3 Milfords—Maria—Lill. Fitz-gerald—Ruth Curtis & Boys—Billy Elliott—Hallen & Fuller—Geo. Bock—Gray & Old Rose—Burns & Foran—Public Service—Pis-tel & Cushing.

**Harlem Opera House**—Jos. Davis 3—Min-nie Fasut Bros.—Phillis Gilmore Co.—Bar-ry Girls—Rialto & Co.—Maria—Morgan & Kloster—Amanda Gray & Boys.

**58th Street**—Playmates—Bob Mills—June Mills Co.—Josephine Leonard—Harley & Harley—Varn & Tunis—4 Bards—Mullen & Francis—Arnold & Sommers—Leland—Kennedy & Rooney—J. & W. Hennings—Rialto & Co.

**Yonkers**—Mullen & Francis—A. Turellk—Georgia Campbell—Nancy Boyer Co.—Jas. B. Carson Co.—Warren & Templeton—Lo-ney Haskell—Playmates—4 Bards.

**Mount Vernon**—Ben Smith—Eva Fay—Yates & Reed—Evelyn Nesbitt—Roy Harrah Co.—Emma Stephens—Rooney & Bent—Friend & Kearns—Demarest & Colletti.

### BROOKLYN, N. Y.

**Halsey**—Dayton—Herman & Clifton—Earl & Curtis—Recollections—Aus. Stanley—Dobbs Clare & Daro—Welch & Long—Moratti & Harris—Al Lavin & Co.—Phil-ips & Eby—Sterling Sax 4—One Day.

**Greenpoint**—Kennedy & Rooney—Levoles—Hendricks & Stone—Morgan & Kloster—Wyatt's Lads & Lassies—Bert Howard—Barry Girls.

**Prospect**—Hallen & Fuller—Swan & Swan—Leonard & Willard—Anna Held Jr. & Gilford—Gerard's Monks—Demarest & Colletti—Lowry & Prince—Ed. Borden Co.—Phillis Gilmore—Wyatt's Lads & Lassies—Cavanaugh & Thompkins—Nelson & Cro-nin—Roy Harrah Co.

### ALTOONA, PA.

**Bolger Bros.**—Wells Va & West—Mullaly McCarthy—Rolland & Ray—Love Raco—Modern Mirage—Ford & Cunningham—John Doyle—Milnotte & Leedum—Elsie Mains—Boys.

### ALLEGHENY, PA.

2 Jesters—Wilson Aubrey 3—Goslar & Lusby—Julia Curtis—Bob Heath Girls—Allen & Lee.

### ALBANY, N. Y.

Dixon Bower & Dixon—Page & Gray—Al H. White Co.—Davis & Rich—High Seas—Sherwin Kelly—Smith & Kaufman—Syncopated Rehearsal—J. C. Nugent—High Seas.

### AUBURN, N. Y.

Jack Lavier—3 Manning Sis—Greenlee & Dayton—6 Mus. Nosses—Chong & Moey—Green Miller & Green—Phil Davis—Merian's Dogs.

### ALLENSTOWN, PA.

Dixon & Mack—Chas. Martin—Langford & Fredericks—Bernard & Merritt—Lester Raymond—Marg. Pedula—Will Armstrong—Walter Weems—Fashion Minst.

### BINGHAMTON, N. Y.

Swan Cockatoos—Billy Rogers—Kennedy & Buri—Marie & Co.—Courtney & Irwin—Duval & Lee.

**BRIDGEPORT, CONN.**  
Plaza—Remington & Russel—Dave Thurs-by—Shea & Carroll—Dolce Sis & Jarnigan—Billy Barlow—Bernard & Scarth—Jerome & Newell—8 Dancing Sunbeams.

**Proctor's**—Jackie & Billie—Foley & La-tour—Sandy Shaw—Oh, That Melody—Raph & May—Ford & Truly—Lawrence Crane & Co.—Alexandria—Magic Glasses.

**CANTON, OHIO**

Sivester Family—Burt Melrose—Henry B. Doomer—Girly Club.

**CAMDEN, N. J.**

3 Nitro—Reed & Tucker—4 Buttercups—Henry & Moore—Cure for Blues—Gruet Kramer & Gruet—Corcoran & Mack—Mimic World.

**CHESTER, PA.**

Leslie Raymond Co.—Marg. Padula—Will Armstrong—Walter Weems—Dashion Minst—Dixon Mack—Chas. Martin—Langford & Fredk.—Bernard & Merritt.

**ELMIRA, N. Y.**

Parillo—Little Cottage—Swan Cockatoos—Mus. Mack—Kennedy & Burt—Swor Bros.

**ELIZABETH, N. J.**

Brads—Murphy Leslie—Tid Bits—Burt Howard—Gonna & Albert—Elvora Sis—Francis & Overholz—Rudinoff—Dillen & Parker—Jas. Rosa Johnson.

**HARTFORD, CONN.**

Danc. Humphries—Higgle Girls—Claude & Fanny Usher—Chas. Wilson—Margot Francis Co.—Alexander & Mack—Allen & Dog Taxi—Gildea & Phillips—Jane & K. Lee—Brown Gardner & Barnet.

**HARRISBURG, PA.**

Dennis Bros.—Bill Dooley—John Doyle—Melnite & Leodium—E. Williams & Boys—Ulque & Fellows—Wells Va & West—Geralds—Raymond—Wylie—Jean Adair.

**HAZLETON, PA.**

Geo. Oakland—Dunn & Valeska—Jamesons—Will Oakland.

**ITHACA, N. Y.**

Marie & Co.—3 Beatties—Courtney & Ir-win—W. H. Brown—Billy Rogers—C. Youngblood Carson.

**JERSEY CITY, N. J.**

Rudinoff—Cook Mortimer Harvey—Friend & Kerns—Decorators—J. & W. Heonings—Exposition 4—Tourilly—Quinn & Caverly—Cantwell & Walker—Lill. Fitzgerald—Regals.

**JOHNSTOWN**

Grew & Pates—4 Avelos—Eenie & Ernie—Lord & Fuller. Switch with Pittsburgh.

**LANCASTER, PA.**

Turner & Graco—McCarthy & Stenard—Cidlow & Haight—Viola May & Sunbeams—West & Edwards—Regal & Mack—Arthur Whitelaw—2 Earls.

**McKEESPORT, PA.**

Paul Brady—L. Grooper—Mystic Garden—T. & D. Ward—F. L. Grant Sis—Ed.

**MONTREAL, QUE., CAN.**

Felix & Fisher—Cunningham & White—Mack & Lynn—King Sis.

**NEW BRITAIN, CONN.**

Tom Sawyer—Bergman & Leonard—G. Koban Trio—Parsleys—Murphy & Lach-man.

**NEW LONDON, CONN.**

Geo. W. Moore—E. J. Moore Co.—Lee Kids—Weston & Eline—Columbia 6—Merri-gan & Howarth—Duwald & Edwards—Ben Harrison Co.—Victory 4.

**NEWARK, N. J.**

Gray & Old Rose—Burns & Foran—Miss Venus—Jas. B. Carson—Pistel & Cushing—Nakae Japs—Leab Edmundson & Marr—Cunningham & Bennett—Swan & Swan—Adeline & Gold.

**NEW HAVEN, CONN.**

Bijou—Margot Francois Co.—Irene Mey-ers—The New Teacher—Bernard & Scarth Jerome & Newell—Dave Thursby—Once Upon a Time—Shae & Carroll—Liddy & Liddy.

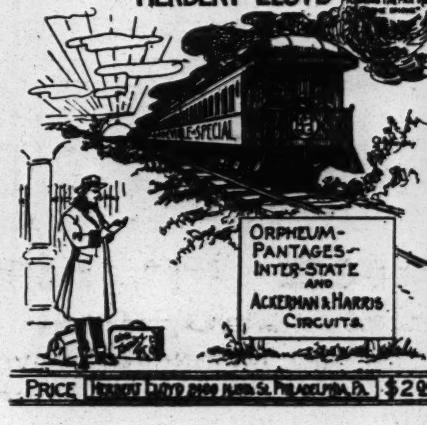
(Continued on Page 28)

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HARRY  
**WELTON & MARSHALL**  
PRESENT "THE HARE HUNTER"  
Beauty—Youth—Laughter

THE ORIGINAL IDEA OF THIS ACT IS FULLY PROTECTED, ANY INFRINGEMENT WILL BE PROSECUTED BY LAW.  
SPECIAL SCENERY

**VAUDEVILLE BILLS**  
(Continued from Page 27)

**PALACE**—Wilbur & Lyke—Louise Vernon—Gould & Davis—Alexandria—Gaby Bros & Clark—D. Southern 3—Jackie & Billie—Sandy Shaw—Oh, That Melody.

**OTTAWA, ONT., CAN.**

Jazzland Navy 8—Pierlot & Scofield—Nan Gray—Marshall Montgomery—Willing & Jordon.

**PAWTUCKET, R. I.**

Art Smith—Kartolli—Andre Sis. & Poole—Lovenberg Sis. & Neary—Lane & Harper—Bob & P. Valentine—Dave Kindler—College 5.

**PHILADELPHIA, PA.**

Girard Avenue—Fostes—Ethel M. Hall—A. Whitelaw—Geo. Bock—Arth. Edwards & Co.—Peterson K. & Murray.

**WM. PENN**—Peter K. Murry—Linton & Lawrence—Echoes—Irving & White—5 Melody Monarchs—Murry K. Voelk.

**KEYSTONE**—Nolan & Nolan—Crawford & Broderick—Bruce Duffet Co.—Wilson Bros.—Photo Playmats.

**GRAND STREET**—Caluette—Aerial Mitchell's.

**GRAND OPERA HOUSE**—Adelaide Bell Co.—Wallace Galvin—Francis Murphy—Dare Bros.—Herbert Dogs—Angor & Curtis Boys.

**NIXON**—J. Rosa Johnson—Petty Reat Bros.

**BROADWAY**—Worth Waythbe 4—Kooney Sis—Apple Picking Time—Lillian & Twin Bros.—Submarine F-7—6 Astors—Menco & Story—3 Cops.

**NATIONAL WINTER GARDEN**—Roatina & Bartelli—Stamford—Parker Trio—Chas. Dingle—F. Juhaz—4 Mus. Lunds—Tom Sawyer—Day & Lavell—G. Koban Troop.

**PITTSBURGH, PA.**

7 Glasgow Maids—Robillo & Rothman—McCormack & Winchill—Drean Sis. Switch with Johnstown.

H. A. Harlin—Jesson & Jesson—Jess Art Trio—Lagwin & Curtis—Chas. Gibbs—Brown Mus. Revue—Lorry & George Collier & Duval.

**PORCHESTER, PA.**

Francis & Overholt—Shelton & Brooks—Brads—Tid Bits—Doe Baker Revue.

**PITTSFIELD, MASS.**

Parsely—Merrigan & Howard—Rady & Arthur—Ben Harrison—Eskimo & Seals—Geo. W. Moore—Bergam & Leonard—Wilbur & Lyke—Weston & Eline—G. Weston Four.

**PATERSON, N. J.**

Tom Gillen—Beauty Vender—All For Love—Diamond & G. Daughter—Howard & Craddock—Geo. Campbell Boys—Kelly & Pollock—Imp. Venetians—Fostes—Provost & Goelet.

**PASSAIC, N. J.**

3 Friend—B. & W. Matthews—Evans J. & Evans—Murphy & Lachmar—Esther 3—Cookie Clark—Gwen—Early & Laight—Parker 3—4 Mus. Lunds.

**READING, PA.**

Pique & Fellows—Raymond Wylio—Geralds—Noodles Fagan—Jean Adair—Bill Dooley—Grindell & Esther—Sempsel & Lanhert—Huylar & Bann—Love Race.

**SYRACUSE, N. Y.**

Crescent—Mus. Mack—Duval & Lee—Kingsbury & Munson—Street Urchin—Swar Bros.—Youngers—Lester & Vincenty—Parillo—Jumble Inn—Larry Comer.

**TEMPLE**—Rasso Co.—Green & LaFall—Green, Miller & Green—Fremont Benton Co.—Texas Comedy 4—Keating Wards—3 Manning Sis. Fiske & Lloyd—McMahon & Chappelle—6 Mus. Nosses—Carson & Willard—Perkinoff & Ballot.

**SCHEECTADY, N. Y.**

H. Dyer Co.—Clinton & Rooney—Fiske & Lloyd—Phil Davis—Frescott & H. Eden—Jack Lavier—Green & Lafell—Taylor Gratten Co.—3 Roxellas—Frescott & Eden.

**SCRANTON, PA.**

Wardell Bros. & LaCoste—Marva Rehn—Gordon & Day—Lang & Shaw—K. & C. Octette—Work & Keit—Lawrence Crane Co.—Brown & Elaine—Little Cottage.

**SPRINGFIELD, MASS.**

Palace—Suzanne & Ernest—Dotson—Allen & Dog Taxi—Olson & Johnson—Magic Glasses—Danc. Humphries—The Higgle Girls—Gould & Davis—Eckert & Moore.

**TROY, N. Y.**

Sherwin Kelly—Smith & Kaufman—Synopulated Rehearsals—Taylor Garton Co.—J. C. Nugent—Perkinoff & R. Ballot—Dixon Bowers & Dixon—Page & Gray—Greely & Dayton—Al H. White—Davis & Rich—Reista.

**TRENTON, N. J.**

H. & K. Sutton—Garfield & Smith—Regal & Mack—Sterling Sax 4—2 Earls—Turner &

**DULUTH—MINN.**

New Grand—Mispati Selbini & Co.—The Royces—Harry Mason & Co.—Clayton & Lennie—Six Serenaders. (Last Half) McIlroy & Hamilton—Danny Simmons—Three Chums—Burns & Wilson—Everett's Monks.

**EVANSVILLE, IND.**

New Grand—Geo. & Lily Garden—Donaldson & Geraldine—Bernice Labarr & Co.—Gus Edwards & Co.—Arthur Rigby—Lazier Worth & Co. (Last Half)—Switch with Terra Haute.

**MARJORIE**

A Brand New and Original Idea

**WELTON & MARSHALL**

PRESENT "THE HARE HUNTER"

Beauty—Youth—Laughter

THE ORIGINAL IDEA OF THIS ACT IS FULLY PROTECTED, ANY INFRINGEMENT WILL BE PROSECUTED BY LAW.

LYRICS and MUSIC by AL. W. BROWN

**E. ST. LOUIS, MO.**  
Erbers—The Kuhns—Adams & Thomas—Edna May Foster—Louis Hart. (Last Half)—Bud & Jessie Grey—Arnold & Taylor—Burkhart & Roberts—Jack Alfred Trio.

**GREEN BAY, WISC.**  
Orpheum—(Last Half)—Gus Erdman—Tom Brown's Highlanders—2 to fill.

**MINNEAPOLIS, MINN.**  
New Grand—Collins & Dunbar—Douglas Flint & Co.—Three Aces of Harmony—Billy Lindeman & Co.

New Palace—Nora Allen & Co.—Minnie Stanley & Co.—Billy Bouncers Circus—2 to fill. (Last Half)—Degen & Clifton—Tanner Lehman & Hopkins—Harry Bone & Co.—Manning & Hall—Dunbar's Nine White Hussars.

**MADISON, WISC.**  
Orpheum—Tom Brown's Highlanders—Fred Rogers—Conchas Jr. & Co.—2 to fill. (Last Half)—Evans & Perez—Story & Clark—Nana Sullivan & Co.—John Geiger—Oh, Auntie.

**MOLINE, ILL.**  
Palace—Lee & Lawrence—That's Going Some—Myrtle Mason—Norris Circus—1 to fill. (Last Half)—The Kuhns—Allen & Betty Leiber—Roy LaPearl—2 to fill.

**ROCKFORD, ILL.**  
Palace—Hamilton Bros.—Mabel Harper & Co.—Arthur Devoy & Co.—Gus Erdman—1 to fill. (Last Half)—Harry Tsuda—Among Those Present—Jeanne Boydell—Conchas Jr. & Co.—1 to fill.

**SIOUX CITY, IA.**  
Orpheum—Degnon & Clifton—Manning & Hall—Peronne & Oliver—Oliver & Olp—Estelle & Bert Gordon—Ford Sisters & Band. (Last Half)—Mabel Whitman & Boys—Bennington & Scott—Minnie Stanley & Co.—Dorothy Vaughan—Barnes & Crawford—8 Whirlwinds.

**SOUTH BEND, IND.**  
Orpheum—Golden Bird—Dave Ferguson & Co.—Buch Bros.—2 to fill. (Last Half)—3 Misses Weston—DeWitt & Gunther—Arthur Devoy & Co.—Orth & Cody—Moran & Wiser.

**SPRINGFIELD, ILL.**  
Majestic—Kruzo—Weber Beck & Frazer—Honor Thy Children—Jeanne Boydell—Temple Four—Kay Hamlin & Kay. (Last Half)—Rialto & Lamont—Follis & LeRoy—Bender & Meahan—Kalaluhu's Hawaiians & Keating & Walton—Pipifax & Accomplice.

**ST. PAUL, MINN.**  
New Palace—Burke Bros. & Kendall—Williams & Culver—Among Those Present—Dunbar's Nine White Hussars—1 to fill. (Last Half)—Nora Allen & Co.—Bond Wilson & Co.—Estelle & Bert Gordon—Billy Bouncers Circus—1 to fill.

**ST. LOUIS, MO.**  
Grand Str.—Morales Toy Shop—Nelson Waring—Mack & Salle—Clemens Bros—Harper & Blanes—Wyoming Trio—Daisy Dean & Co.—Britt Wood—Miss 1920.

**COLUMBIA**—Rialto & LaMont—Williams & Taylor—Daisy Dugas & Four—Jed Dooley—1 to fill. (Last Half)—Sterling & Marquerite—Adams & Thomas—Temple Four—Louis Hart—1 to fill.

**RIALTO**—Bud & Jessie Grey—Harvey DeVore—Trio—May Kilduff & Allerton—Jack Rothal—Cantor's Minstrels. (Last Half)—Kruzo—Williams & Taylor—Daisy Dugas & Four—Ernest Hiatt.

**SUPERIOR, WISC.**  
New Palace—McLyar & Hamilton—Danson—Simmons—Three Chums—Burns & Wilson—Everett's Monks. (Last Half)—Mispa Selbini & Co.—The Royces—Harry Mason & Co.—Clayton & Lennie—Six Serenaders.

**TERRE HAUTE, IND.**  
Hippodrome—The Stanleys—Beck & Stone—Redmond & Wells—Rita Mario & Orchestra—Fred Lewis—Paul & Walter LaVarre. (Last Half)—Switch with Evansville.

**WINNIPEG, MAN., CAN.**  
Strand—Sheppard & Ott—Fields & La Adelia—Pinched—Vim Beauty, & Health. (Last Half)—Fred & Dorothy Norman—Haskell & Bloom—Russell's Minstrels—1 to fill.

**NEW YORK CITY**  
**LOEWE CIRCUIT**

American—(First Half)—Little Yoshi—Josie & Sadie De Lier—Walters & Walters—Genaro & Gold—Delight Sisters—Business Is Business—Jack Goldie. (Last Half)—Barlo Sisters—Russell & De Witt—Edna Luby—Six Royal Hussars—Freeman & Lewis—Lillian Mortimer—Hoey & Fischer—Carl & Emma Frabell.

Boulevard—(First Half)—2 Lillies—Murphy & Klein—Pearl Abbott & Co.—Swartz & Clifford—Four Pierrots. (Last Half)—Thelma De Roma—Joe & Sadie Fondeller—Jack & Tommy Weir—Devine & Williams—The Financiers."

National—(First Half)—Minus & Bryant—Jerome & Albright—Hudson & Jones—Jack & Tommy Weir. (Last Half)—Gordon & Delmar—Business Is Business—Walters & Walters—Steve Freda.

Orpheum—(First Half)—The Concertos—Gordon & Delmar—Ling & Long—Johnson Bros. & Johnson—Stan Stanley. (Last Half)—Aerial De Graffs—Dorothy Royle—Murphy & Driscoll—Allen, Clifford & Barry—Stan Stanley.

Avenue B—(First Half)—Spencer & Rose—The Love Race—Al Carpe—Busses' Dogs. (Last Half)—Musical Waylands—Laurie Ordway & Co.—Ford & Cunningham—Davis & Chatwick.

Delancey St.—(First Half)—Carl & Emma Frabell—Barlo Sisters—Downing & Bunin—Louise Carter & Co.—Bert Hanlon—Boudini & Bernard. (Last Half)—The Concertos—Belleau & Donin—Jack Goldie—Two Yaquis—Swartz & Clifford—Sansone & Delilah.

Greeley Sq.—(First Half)—Thelma De Roma—Bennett Sisters—Will & Mary Rogers—Frances Rice—Lane & Plant. (Last Half)—Evelyn & Margaret—Florence Ring—Zuhn & Dreis—Just for Instance—Taylor & Francis—Boudini & Bernard.

**LINCOLN, SQ.**—(First Half)—Krayona—Dorothy Roye—Financiers—Devine & Williams—Russell & De Witt. (Last Half)—Minus & Bryant—Murphy & Klein—Louise Carter & Co.—Mel Klee—Techow's Cats.

**Victoria**—(First Half)—Techow's Cats—Steve Freda—Allen, Clifford & Barry—Edna Luby—Zuhn & Dreis. (Last Half)—Wayne & Beaman—Bennett Sisters—Frances Rice—Downing & Bunin—Mme. Doree's Celebrities.

**BROOKLYN, N. Y.**

Metropolitan—(First Half)—Wayne & Beeman—Hoey & Fischer—Lillian Mortimer—Taylor & Francis—Mme. Doree. (Last Half)—Kennedy & Dinus—De Light Sisters—Genaro & Gold—Lane & Plant—Ling & Long.

**DE KALB**—(First Half)—Evelyn & Margaret—Just for Instance—Freeman & Lewis—6 Royal Hussars. (Last Half)—Lillie Sisters—Jerome & Albright—Leroy, Lytton & Co.—Bert Hanlon—4 Pierrots.

**PALACE**—(First Half)—Musical Waylands—Fenwick Sisters—Ford & Cunningham (Last Half)—Krayona & Co.—Gordon & Gordon—Ezra Matthews & Co.—Will & Mary Rogers.

**WARWICK**—(First Half)—Gordon & Gordon—Mel Kleeman—Carlisle & Rommer—Jones & Sylvester. (Last Half)—Fenwick Sisters—Spencer & Rose—Al Carpe—The Love Race.

**BALTIMORE, MD.**  
Mildred Rogers—Jeff Healey & Co.—Mayo & Irwin.

**BOSTON, MASS.**  
(First Half)—Pless & Rector—William Smythe & Co.—Russell & Titus—Marie Russell & Co.—Will Stanton & Co. (Last Half)—McLaughlin & Evans—Francis & De Mar—Jack Levy & Symp Girls—Burns & FALL RIVER, MASS.

Kissen—Lockhardt & Laddie.

(First Half)—Lockhardt & Laddie—McLoughlin & Evans—Burns & Kissen—Jack Levy & Girls. (Last Half)—Pless & Rector—Wm. Smythe & Titus—Marie Russell & Co.—Will Stanton & Co.

**HOBOKEN, N. J.**

(First Half)—Goldindini—Laurie Ordway & Co.—Barnes & Freeman. (Last Half)—Helen O'Mretti—Argonne 5.

**HAMILTON, CAN.**

Keene & Foxworth—Emmett & Moore—Walmsley & Keating—Bert Walton—Odiva & Seals.

**MONTREAL, CAN.**  
Cornella & Adele—Loney Nase—Cook & Oatman—Merlin—Lovett's Concentration.

**NEW ROCHELLE, N. Y.**  
(First Half)—Hall & Gibson—Ezra Mathews & Co.—L. Wolfe Gilbert. (Last Half)—Busses' Dogs—Carlisle & Romer—Fred Allen.

**PROVIDENCE, R. I.**  
(First Half)—Kimball & Kenneth—Delbridge & Grammer—Francis & De Mar—Salvation Molly—Baron & Burt—Bell & Caron. (Last Half)—The Ferraros—Brown & Evans—Fischer & Gilmore—Wm. Sisto & Duquesne & Co.

**SPRINGFIELD, MASS.**  
(First Half)—The Ferraros—Brown & Evans—Fisher & Gilmore—Wm. Sisto & Duquesne & Co. (Last Half)—Kimball & Kenneth—Delbridge & Grammer—Salvation Molly—Beron & Burt—Bell & Caron.

**PITTSFIELD, MASS.**  
(Last Half)—Harry Larned—Kinkaid Killities—Harry Autrin.

**TORONTO, CAN.**  
The Tomlins—Dora Hilton & Co.—Will J. Evans—Oh, Mike—Ward & King—Le Clair & Simpson.

**B. F. KEITH—WESTERN TIME**

**FORT WAYNE, IND.**  
ton & Clayton—Orren & Drew—Hugo Palme—(First Half)—Groeg & Tony—Frick & Adair—Val Vox & Co.—Love & Kisses—Jean Moore—Ishikawa Japs. (Last Half)—Clayton & Clayton—Orren & Drew—Hugo Lugtens—Harry Tenny & Co.—Thos. Swift & Co.—Six Imps & Girl.

**LAFAYETTE, IND.**

Family—(Last Half)—Allanson—Chase & La Tour—Four Hodges—Gertrude Newman—Three Rianos.

**KOKOMO, IND.**

Sipe—(First Half)—Clayton & Clayton—Marr & Dwyer Girls—Chas. & La Tour—Hugo Lugtens—Holliday in Dixieland. (Last Half)—Gallette Monks—George & Toney—Golden Bird—Jean Moore.

**BATTLE CREEK, MICH.**

**BIJOU THEATRE**—(First Half)—Two Blondys—Brennan & Davis—Marston & Co.—American Comedy Trio—Nea Label—Eight Vassar Girls. (Last Half)—Billy Lang—Winchell & Green—Holliday in Dixieland—Capps Family—Delton Mareena & Delton—1 to fill.

**OWOSSO, MICH.**

Strand—(Last Half)—Leroy & Leroy—Barabon & Grohs—1 to fill.

**BUTTERFIELD CIRCUIT**

**BATTLE CREEK, MICH.**

**BIJOU THEATRE**—(First Half)—Lawton Jenks & Allen—Billet No. 13—Ben Linn—Prince Karim. (Last Half)—Three Spanish Goldinis—Kerr & Ensign—Tom & Pearl Almond—Harry Hayward & Co.—Lucy Gillette & Co.

**LOOK US OVER**

JOE

WALTER

**SANDIFER and BROGSDALE**

Comedy Entertainers Direction—Arthur Horwitz and Lee Kraus In Vaudeville

**HENDRIX - BELLE ISLE CO.**  
In "The Schoolmaster"

Booked Solid. Direction—ROSE & CURTIS

ROBERT AILEEN  
**LE ROY & HARVEY**  
IN VAUDEVILLE

JACK KATHLEEN  
**MORALIS and De VOIE**  
REPRESENTED BY JACK MANDEL AND DAVE ROSE

EDDIE TESS  
**MERRIGAN & HOWARTH**  
The Long and Short of It

FLO BETTY  
**ELROY SISTERS**  
Sunburst of Fashion and Frolic  
Direction—SAMUEL BAERWITZ

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LARGEST ASSORTMENT IN THE WORLD Books for home  
amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax  
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GEMS OF SONG AND OPERA

**WILLIAM CONWAY**  
THE IRISH PIANIST—IN VAUDEVILLE

**ADA GUNTHER**  
The Little Magnet in Vaudeville

**ALTHOFF SISTERS**  
TWO GIRLS AND THE PIANO  
DIRECTION—HARRY WEBER

**CONNOLLY & FRANCES**

Fun and Music. Jazzing the Harmonica and Grandma's Melodeon. Direction—Mandel & Rose

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Singing His Way Through With Jack Reid's Record Breakers

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PRIMA DONNA CLAIRE WALKER FRENCH FROLICS

DOING STRAIGHT BOBBY BURCH FRENCH FROLICS

# JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

# CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

# JOSEPHINE YOUNGE

VAMPIRE GIRL, WITH "OH GIRL!"

# IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

# ETHEL DEVEAUX

SOUFBRETTE

HASTINGS RAZZLE DAZZLE OF 1919

# GERTRUDE O'CONNOR

AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

# CLAIRE DEVINE

LEADING WOMAN

WITH DIXON'S BIG REVIEW

# LORETTA AHEARN

DAINTY SINGING AND DANCING SOUBRETTE-\$1,000,000 DOLLS

# HAROLD KENNEDY

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GIRLS A LA CARTE

# IRENE LEARY

INGENUE

BURLESQUE REVIEW

# PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

# DON TRENT

WITH WALDRON'S BOSTONIANS

# FAY SHIRLEY

PARISIAN FLIRT

# BILLY SCHULER

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIE

# ANNETTE LA ROCHELLE

PRIMA DONNA

RUBE BERNSTEIN'S FOLLIES OF PLEASUR

# LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S BIG REVIEW

# John MacKinnon

JUVENILE—TENOR

EDMOND HAYES' OWN SHOW

# RUTH BARBOUR

SOUBRETTE

RUBE BERNSTEIN'S FOLLIES OF PLEASUR

# BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES

SOUBRETTE—NATIONAL WINTERGARDEN

# WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

# FLORENCE WHITFORD

SOUBRETTE JAZZ BABIES

PRIMA  
DONNAFROM FRISCO?  
Yes, the Same

# PEARL LAWLOR

# HARRY BERNARD

## BURLESQUE NEWS

(Continued from Pages 15 and 25)

### "LONDON BELLES" ONE OF BEST SHOWS CAMPBELL EVER HAD

Rose Sydell's "London Belles," as offered at the Columbia this week by William S. Campbell, is one of the best productions of this showman's career. It scores rich in snappy, if not distinguished, melodies, with a slow number sprinkled here and there by the prima donna, to carry it out. The production, from a scenic and costumed point of view, far surpasses anything Campbell has ever staged before and is one of the best shows we have seen this season.

The burlesque is a beautiful extravaganza. The girls in the chorus are a singing, dancing lot of pretty things, who compare favorably with any Broadway aggregation. Maheau did well in costuming the show, as the blending of colors and the various designs of the many sets, is excellent. The scenery, also, is bright and refreshing.

Chester Nelson is featured and his impersonation of the "rube" is very well done. There are few who compare with him in this line of work. Nelson is working faster now than on any other occasion in the past, and he shows an improvement in his work. He is well surrounded.

Lew Rose is doing a Hebrew comedy opposite Nelson. This young fellow is a clever boy, and works differently than others in his line. We might suggest, however, that he work a little more aggressively. He seems, at times, to be holding himself in check. He made a good impression Monday afternoon with the audience.

Steve Paul is doing eccentric characters again this season, and, in these, he is better than in anything he has done in the past. He would be wise to stick to this line of work.

George Banks is doing straight this season, and, in this, he is much better than when we saw him last season in another character. He is a neat dresser and a good "feeder."

Netter Wilson is the prima donna. This young lady gave a good account of herself in a blithesome fashion, although she was handicapped with a bad cold. She dressed Monday and rendered her numbers in played handsome gowns and has a cheerful way of working.

Hazel Harges captivated the audience with her dancing. She is a soubrette and a new one at the Columbia. Her style of working pleases. She is a shapely little Miss, with lots of personality and plenty of "pep." Her dresses are of unusual beauty. Miss Harges attracts attention by her youth and prettiness. She is a success.

Martha Richards is the ingenue and is on the stage more than last season. Her costumes are attractive.

There are many bits in the show, but they have been well staged and nicely carried out. The "love" bit went over well, the way Rose and Miss Wilson did it.

The "hold up" bit was amusing as it was done by Nelson, Rose, Banks, Paul and the Misses Harges and Richards.

The "auto" bit went over well. It was offered by Nelson, Rose, Paul, "Butch" Speely and two chorus girls.

A handy specialty was offered in one by Hazel Harges, when she showed us some good dances.

The "insult" pleased, as it was done by Rose, Paul and Miss Richards.

Miss Wilson was successful in her singing specialty in on. The black and white gown she wore was of the latest French design and very rich looking.

The "money" bit was funny as offered by Nelson, Rose and Miss Wilson.

The Tasmanian Duo, working in full stage, offered a singing and dancing specialty that pleased. One number of the troupe played well on a one string home-made violin.

The "Arabian" scene, which opened the burlesque, is one of the most beautiful and artistic sets we have seen at this house.

It is carried out well in the two scenes that follow.

The "London Belles" is a delightful entertainment and a credit to the Columbia Circuit. Campbell spent lots of money on his show this season.

### ANNA ARMSTRONG'S MOTHER DIES

Philadelphia, Pa., Oct. 4.—Mrs. Lydia Armstrong, mother of Anna Armstrong, of the "Girls From the Follies" Company, died at her home here yesterday.

### WAINSTOCK HAS PLAY

Morris Wainstock is rehearsing a four-act dramatic comedy by George Smithville, called "A Chance Every Girl Takes." Smithville is to be starred in the company, which will open October 27th on K. and E. time.

### USING THE DAILIES

Newark, N. J., Oct. 10.—Charles Koster, business manager of the "Follies of Pleasure," started an advertising campaign in the newspapers here to-day for his show which will be at the Gayety next week. The bill posters are on a strike in this city, so Koster is going after the papers.

### SOUBRETTE HAS PARTY

Pauline Harer, soubrette of the "Liberty Girls," was tendered a big theatre party at the Casino last Friday night by the Buckhorn Club of that city. A banquet was tendered to her and the members of the company after the show at the rooms of the club.

### SEEK EDITH GRAHAM

If Edith Graham, formerly in burlesque with the "Bon Tons," but later in vaudeville working under the name of Warren and Graham, will communicate with John B. Knox, of 42 Broadway, New York, she will learn something of interest to her.

### DORIS CLAIRE GOES IN

Doris Claire will open with Sim Williams' "Girls From Joyland," as soubrette, next week in Philadelphia. Williams was ordered to get a new soubrette several weeks ago by the Censor Board. Belle Younge, a chorus girl, has been attempting to do the soubrette work, but was not able to get the numbers over.

### HASTINGS GOES WEST

Mr. and Mrs. Harry Hastings left New York for Portland, Ore., to visit Mrs. Hastings' mother, who is ill. They will also go to Frisco and Los Angeles before they return to New York to look up new people for their shows next season.

### SIGNS FOR PICTURES

Hazel Josslyn, former ingenue in burlesque, has signed contracts with the Jaxon Film Company to play leads in one reel comedies that that company is putting out.

### BLANEY IN WILKESBARRE

Wilkesbarre, Pa., Oct. 13.—When the lease on the Nesbitt Theatre, this city, now held by the Shuberts, terminates next month, Harry Clay Blaney will place a stock company in the theatre. As yet, no details of the company have been given.

### DAMROTH TO OPEN COMPANY

Woodcliffe, N. J., Oct. 13.—George Damroth has completed arrangements and will open a stock company here on Monday, the 20th. The company will be known as "The Ruth Hall Players," and will present two bills a week. The theatre they will occupy is The Jewel.

### MORE PLAYS RELEASED

Several new plays have been released for stock this week. They are "The Broken Rosary," "The Dangerous Ace," "Those Who Walk in Darkness," and "The Confessions of a Bride."

### BILLY WATSON'S PARISIAN WHIRL

KAHN'S  
UNION  
SQUARE

## Loew Interests Reorganized

(Continued from Page 3)

"It is for co-operative purposes—the same as I did in Boston. If a large number of people own stock in the theatres they will take a deep interest in them and the result will be mutually satisfactory."

Obviously 160,000 people, assuming that but one share of stock is bought by each of that number of people throughout the United States and Canada, is a small percentage of the theatre-going population of both countries that the Loew theatres hope to attract. But just why he sees fit to limit the number of shares that the public will be permitted to acquire was not explained.

Concerning the bankers who are behind the Loew re-financing, the latest report has it that it is the Liberty Securities Corporation of 120 Broadway, a subsidiary company of the Liberty National Bank in the same building.

The Liberty Securities Corporation is known to deal in and underwrite corporate stock issues and, in the past, has had to do with securities in connection with theatrical holding corporations controlled by Marcus Loew. Another banking house whose name is linked with the distribution of the Loew's, Inc., stock is Montgomery and Company, of 14 Wall Street. This house, it is reported, will distribute the stock among brokers, among whom are M. S. Wolfe and Company of 44 Broad Street, and Rodney, Powers and Company of 81 Exchange Place. The latter firm, as a matter of fact, has been advertising Loew stock in the dailies during most of last week and is said to be heavily interested in the issue.

How the holders of stock of the Loew's Theatrical Enterprises Company, which was the dominating corporation of all the Loew corporations and was merged into the present Loew's, Inc., will be taken care of in the new deal was also not revealed by Mr. Loew. It had been rumored that the holders of the old stock, which has not been actively traded recently, but which brokers say has been bid and offered at a price ranging from \$250 bid to \$300, will receive eight shares of the new issue for every share of the old and, in addition, will receive a bonus of \$30.

In connection with the present reorganization of the Loew interests, it is worthy of note that this is the third readjustment that the Marcus Loew theatrical corporations have undergone during the last ten or twelve years.

A few years after Mr. Loew became a factor in the theatrical world, his theatrical properties were merged into the Loew's Consolidated Enterprises Corporation, with a capitalization of \$1,500,000. Several years later, another financial re-organization took place. This time, there was organized a corporation known as Loew's Theatrical Enterprises, with a capitalization of \$5,000,000. Into this company was merged all the theatrical holding corporations controlled by the Loew interests, including the Loew's Consolidated Enterprises, up to that time. The \$5,000,000 of capitalization was divided into the two groups of shares that were issued. There was \$4,500,000 in common stock, and the remaining \$500,000 consisted of preferred stock.

At that time, holders of stock in Loew's Consolidated Enterprises received three shares in Loew's Theatrical Enterprises for each share of the former company stock they owned.

The present financial re-organization, it is announced, will place \$5,000,000 in the treasury, the money to be used at the discretion of Mr. Loew.

During the last seven or eight months, the theatres controlled by the Loew interests have risen in number from approximately thirty to seventy-

one at present in operation throughout the country and Canada. To this number will soon be added eleven more, now in course of construction and nearing completion, and, in addition, options on sites for many more houses throughout the South and extending to the coast, have been acquired. Ultimately, the string of Loew theatres throughout this country and Canada will total 150 houses.

Up to about six months ago, the Loew theatres were controlled by the following group of corporations: Anchor Theatrical Corp.; Borough Theatre Company; Brookside Amusement Corp.; Cedric Amusement Corporation, Delancey Amusement Company, Globe Vaudeville Company, Greeley Square Amusement Company, Humanova Producing Company, International Vaudeville Company, Loew's Hamilton Theatres Company, Loew's Theatrical Enterprises, Loew's Theatres Company, Loew's Consolidated Enterprises, Loew Amusement Company, Loew's Montreal Theatres, Ltd., Marloew Amusement Corporation, Marcus Loew's Booking Agency, Marcus Loew's Theatres, Ltd., Marcus Loew Incorporated, Mascot Amusement Company, Peoples Vaudeville Company, Putnam Theatrical Corporation, Monarch Amusement Company, New Columbia Company, Natomia Amusement Company, N. Y. & Fall River Amusement Company, Newark Heights Theatre Corporation, Stillman Investment Company, 20th Century Amusement Company, Warwick Amusement Corporation.

The most recent rumors in Wall Street link the name of the Famous Players-Lasky Corporation with the present re-organization of the Loew interests, it being said that ultimately the Loew houses will enter into an arrangement with F. P.-L. to exhibit the latter company's motion pictures exclusively in connection with their vaudeville policy.

It is also rumored in Wall Street that Marcus Loew and his group will pocket \$25,000,000 in cash through the present re-organization, while, at the same time, controlling the theatres they built and developed. However, members of the banking group that arranged the financial readjustment will undoubtedly be elected to the directorate of Loew's, Inc.

### SACRED AND PROFANE LOVE

London, Eng., Oct. 12.—There was produced during this week in the Provinces, a new play called "Sacred and Profane Love," by Arnold Bennett and it proved a success. The play deals with the loves of different classes and shows how easy it is for a higher class to sink below its level. Some of the scenes in the play are gruesome, yet gripping. In the cast are Blanche Stanley, Mary Byron, J. H. Roberts, Iris Hoey, Franklyn Dyall, Muriel H. Alexander, George Elton, Helen Ferrers, Hilda Bruce Potter, Malcolm Keen, Margaret Watson, Dorothy Turner, Margaret Manning, Mildred Evelyn.

### NEW REVUE A SUCCESS

London, Eng., Oct. 12.—The much postponed and talked about revue of Oscar Ashe's "Eastward Ho" has been produced at the Alambra and proved to be a remarkable success. The piece goes from London to the Orient, and is remarkably funny and interesting throughout. In the cast are Violet Lorraine, Peggy Kurton, Andrew Higginson, Ralph Lynn, Ambrose Manning, Tom Payne and Joe Spree. The piece made Miss Lorraine a star overnight.

## ANNETTE SHAW

DANCING INGENUE

LEW KELLY SHOW

## JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

## GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABIES

## BABE HEALY

Some Soubrette, with Some Show—Second Season with Barney Gerard

## RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS CHARACTERS

## JACK MUNDY

DIRECTION—ARTHUR PEARSON

## ROSE EMMETT

RAGTIME INGENUE

ROUND THE TOWN

## GEO. E. SNYDER

STRAIGHT

SECOND SEASON

WITH MAIDS OF AMERICA

## JANE MAY

SOUBRETTE

SECOND SEASON

MAIDS OF AMERICA

## HAZELLE LORRAINE

INGENUE

SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

## ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS.  
WITH RUSH'S CRACKER JACKS

## RUTH HASTINGS

PRIMA DONNA. BOSTONIANS SEASON 1919-20

## JOHN O. GRANT

PERSONAL DIRECTION—CHAMBERLAIN BROWN

## LOUISE PEARSON

PRIMA DONNA

MINSKY'S NATIONAL WINTER GARDEN

## FRANK MALLAHAN

DOING STRAIGHT

WITH SAM HOWE'S SPORT GIRLS

## JIM McCUALEY

DOING RUBE AGAIN

THIS SEASON WITH SAM HOWE'S SPORT GIRLS

## FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO

WITH EDMOND HAYES' OWN COMPANY

## FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

## JULIA MORGAN

The Sophie Tucker of Burlesque. F. W. Gerhardy's Mischief Makers, 1919-20. Tanks to Joe Wilton.

READ THE CLIPPER  
LETTER LIST

# MOTION PICTURES

## WANTS UNITED PICTURES MADE BANKRUPT

### HORSTMAN MAKES MOVE

A suit was filed last week by Ernest Horstmann, The Dalton Adding Machine Company and Charles E. Kimball, whereby they seek to have the United Picture Theatre thrown into involuntary bankruptcy. Their petition asks for \$1,400, of which Horstmann claims \$1,000. The company is fighting the suit and has asked to have the petition set aside, claiming that the action of the three creditors was unfounded.

Horstmann is a creditor of the company for \$1,000, which the company had paid with notes given by theatres all over the country. He had also held notes of the company for some \$7,500 which were paid the day before the filing of the bankruptcy suit. The Dalton Company held a note for \$250, which was not due till December 3rd, and, according to the company officials, Kimball was not a creditor on their books, but held notes of \$150, which Horstmann had given him.

It is alleged that Horstmann, who is reported to own a number of theatres in Boston, was dissatisfied with the management of the company and had sought to have new executive officers elected. Due to the necessary legal entanglements which arose and which will remain in existence until the case is finally tried, Harry Calkins has been appointed receiver of the company and will conduct its business as such.

The company claims that the suit and its instigators are not representative of the large majority of its stockholders, and, therefore, in their behalf, it will endeavor to have it set aside.

### FOX SIGNS MIX FOR 5 YEARS

Los Angeles, Oct. 3.—Tom Mix, one of the best Fox bets for the last year, has been signed under a five year contract with that organization by Winfield R. Sheehan, general manager of the Fox interests, who arrived here last week. When Mix was first exploited in Fox pictures, he was liked. To-day he is one of the favorites of the screen, and is growing in popularity all the time.

With the signing of the contract, it was reported there would be an increase in the number of Mix pictures. A big expansion of Mixville at Silver Lake is under way, additional land and several hundred horses having been bought. "The Untamed," by Max Brand, has been purchased for Mix, and will be his first production under the new contract.

### WILL SCREEN THE BIBLE

The Historical Film Company of America is the name of a new producing organization that will start work this month in visualizing the Bible on the screen, starting with Genesis and going clear through to the end of Revelations. The director general of the new company is Raymond Wells, who directed the production of "Julius Caesar" in 1917. J. A. McGill, of Vancouver, Wash., is president and general manager, and George E. Reynolds, of Portland, Oregon, is secretary.

### WANT POWERS TO RETURN

P. A. Powers, who, during the Actors' Strike, resigned from the National Association of the Motion Picture Industry because he could not agree with the stand taken by the organization in regard to the battle between the managers and actors, will be asked to reconsider his resignation. The association will ask him to return through its board of directors, a resolution having been passed at the quarterly meeting of the board to have the secretary write to Powers on the matter.

The following nominations for members of the executive committee were filed by William A. Brady at the meeting:

Walter W. Irwin, chairman; William A. Brady, ex-officio chairman; Arthur S. Friend, Lewis Innerarity, W. E. Atkinson, John C. Flinn, Lewis J. Selznick, Gabriel Hess, J. E. Brulatour, John M. Quinn, Paul H. Cromelin and Jack H. Leo.

### BUY STORY FOR ROGERS

"The Strange Boarder," written by Will Payne for the Saturday Evening Post three years ago, has been purchased by the Goldwyn Company for Will Rogers. The story will form part of the next production in which Rogers will appear.

### HOLMES FORMS OWN CO.

Taylor Holmes, at the expiration of his contract with the Triangle, will head his own organization, which has been incorporated as the Taylor Holmes Film Company. Holmes' contract with the Triangle will expire this month.

### ROSENBERGS HAVE ROW

As the result of a row between J. Jerome Rosenberg and his brother, Walter, over the Savoy Theatre, their motion picture house on West Thirty-fourth Street, Samuel J. Baron, of 132 Nassau Street, has been appointed receiver by Supreme Court Justice Robert Wagner, who placed him under a bond of \$15,000.

In the complaint of a suit which has been brought Jerome claims that the partnership to operate the theatre was formed in January, 1918, on a profit and loss basis. He said that, of late, his brother has been doing as he pleased with the management of the theatre and has made contracts for alterations of the theatre that were absolutely unnecessary, in addition to installing innovations and new help that were needless. He alleged that Walter had given the right of attorney to Charles W. Bryan, which allowed Bryan to draw monies belonging to the partnership and gave him supreme rights in managing the house. The climax came, he said, when Bryan, who had always treated him discourteously, and several other employees, forcibly ejected him from the theatre.

Justice Wagner thought the best way to attempt to settle the trouble, pending an adjudication of the suit, was to appoint a receiver who would guard both their interests in the meantime.

### TO MAKE TWO-REELERS

The last of the one-reel comedies of Harold Lloyd, called "His Only Father," produced for the Rolin Film Company and distributed through Pathé, will be released on Oct. 19.

Beginning Nov. 2, Lloyd will appear in a new series of comedies, this time two-reelers, which will be released every four weeks.

## FRANK G. HALL BUYS MUTUAL EXCHANGES

### TAKES OVER CONTRACTS

Frank G. Hall last week consummated a deal by which he gains control of what is considered the finest exchange system in the world, when he bought outright the exchanges and contracts of distribution of Exhibitors Mutual Exchanges. This corporation has built up an exchange system that covers every known town in the country and has contracts for the distribution of many big features, some of which are booking now, and some of which are yet to be placed on the market.

Mr. Hall, who is president of Hallmark Productions, has announced that he will abandon the Hallmark exchange system, and will place all of his productions over the new system, which will, in future, be known as Hallmark Exchanges. He has already signed contracts for the distribution of the output of several large manufacturing picture concerns, and plans to acquire many more.

The Hallmark Pictures Corporation, now has on the market one serial, with another ready for release, and twenty-six productions scheduled for release during the year. They are now in the course of production under the direction of three well known directors. This series of special productions will be known as Famous Directors Series.

The sale price of the Exhibitors Mutual was not divulged, but it is believed to exceed, by a goodly sum, \$1,000,000. No confirmation of the reputed sales price has been given.

### GET "BROKEN BLOSSOMS"

"Broken Blossoms," the D. W. Griffiths production which made a record in New York and other cities, will be released to the entire country on October 20, through the United Artists Association.

### SIGNS LYNCH HOUSES

Realart Pictures has signed a contract with the S. A. Lynch Enterprises whereby they will exhibit their pictures in theatres of the circuit, one of the largest in the South.

### BUY "OPEN DOOR" SPECIAL

Robertson Cole has purchased from Artclass Pictures its newly made special picture entitled "The Open Door," a mystery story of prison life, similar, in a way, to "Jean Valjean." The picture will be released through the newly-established Robertson-Cole exchanges.

### EDGAR LEWIS HAS OWN CO.

Under the name of the Edgar Lewis Productions, Inc., Edgar Lewis has arranged with the Pathé Company to produce for him a minimum of four special features a year. With Mr. Lewis in the formation of his own company, is Harry Cahane, also interested in the Albert Capellani and Edwin Carewe organizations.

The first production Lewis will make to be released by Pathé will be "Other Men's Shoes," adapted from the novel by Andrew Soutar.

### MONTREAL CENSORS SCORED

Montreal, Can., Oct. 1.—The Board of Censors of this city has come in for a severe call down by the dramatic editor of the Daily Star, who scored them for their action in banning "The Bramble Bush," which he calls a "perfectly harmless picture," and for passing it after the Vitagraph office had filed an appeal costing them \$25. There have been numerous complaints lately about the actions of the Board.

### GOLDWYN BUYS BOOK RIGHTS

"Maggie," by Edward People, and "Trimmed With Red," by Wallace Irwin, are among the recent purchases made by Goldwyn, in the book and play line.

### RIGHT TO HAPPINESS CLOSES

"The Right to Happiness" closed at the Park Theatre Saturday after a run of five weeks. The picture is now being shown at all of the Marcus Loew theatres, they having booked it for the rest half of the week beginning Monday last.

### SELZNICK BUYS OSMUN STORY

"The Woman Game" has been purchased from Leighton Graves Osmun by the Selznick Company and Frank Dazey has adapted it for screen production. Elaine Hammerstein will appear in it.

### OPENS NEW HAVEN BRANCH

A new exchange has been opened at New Haven by the Select, to relieve congestion in the New England and New York districts. Morris Saifer has been appointed branch manager, being promoted from salesman at the Boston office.

### BUY STORIES FOR ROGERS

Samuel Goldwyn has purchased "Jubilee," which recently appeared in the Saturday Evening Post, for Will Rogers. It will be the picture to precede Rogers in "The Strange Boarder," purchased at the same time.

### CLARK COMPANY WORKING

Marguerite Clark and her company are at Loon Lake in the Adirondacks, filming exteriors. In addition to Miss Clark and her director, Walter Edwards, the company includes Harrison Ford, Rod La Rocque, Helen Monterose, Julia Hurley, Kid Broad and Herbert Barrington.

### HOUDINI SUES FOR \$40,000

Harry Houdini, the handcuff king, would like to unshackle \$40,000 which he claims is owed him by the Octagon Films, Inc., and to that end has brought suit against them for that amount.

The complaint, now on file at the County Clerk's office, alleges that Houdini was engaged to play in "The Master Mystery" and was to receive \$1,500 a week while the picture was being produced, as well as 50 per cent of the profits. Claiming that the profits have been \$80,000, he is suing for half of that amount. Suit was brought through his attorneys, Ernst, Fox and Cane.

### CAPITOL BOOKS UNIVERSAL

Announcement was made last week from the New York Universal Exchange that the new Capitol Theatre has booked the International News, the Universal Current Events, news reels, "The Eternal Triangle" and an animal comedy, making six Universal features to be used by the new house.

In addition to these, the Capitol will also feature "Blind Husbands," as yet not released by Universal, "Paid in Advance," a Dorothy Phillips production.

## VAUDEVILLE DEFENCE START

(Continued from Page 3)

ager, his reply was in the negative. He testified that he was in the first strike of the White Rats, that he later dropped out of the organization and then went back to it again, paying up back dues and taking out a life membership. He stated that he was not in the more recent strike of the White Rats and that he is now a member of the N. V. A.

Walsh then questioned him as to why he had consented to play at the Winter Garden during the Equity strike. Rooney replied that he was in the country at the time of the beginning of the strike and did not know conditions. He accepted a booking at the Winter Garden, he testified, as a vaudeville booking, and after playing there one night and becoming fully acquainted with the situation, refused to perform further. He testified that his action had made no difference in E. F. Albee's attitude toward him. When asked if he would sign a contract with the N. V. A. inclusion clause, he stated that he would not, for he believes that the vaudeville performer should be a "free agent."

Charles Grapewin traced his start as an acrobat with a circus, through his stock career in Portland, a season with Frank Daniels, followed by his debut in vaudeville about twenty-five years ago. Then, as a single, he received approximately \$35 a week and testified that he played so many shows a day he couldn't count them. He recalled having played thirteen shows a day at Huber's Museum while with the Silvion Trio. Next, as a sketch team, at Tony Pastor's, his act made as high as \$80 for himself and wife. Lately, his acts have netted him as high as \$750, but if he gets thirty or thirty-five weeks of consecutive booking, he admitted he will play for less. He could not recall having ever had controversies with managers, books himself, and has, at times, played without contracts, but has always found that the managers abided by their verbal agreement.

When he had praised the present centralization of booking policy, Grapewin was asked by Walsh if he had ever heard the booking floor of the U. B. O. referred to as "the bull-pen." Grapewin said that he had not.

Grapewin does not believe in a closed shop in vaudeville. He testified that he would be equally against vaudeville that recognized only N. V. A. or vaudeville that recognized only White Rats.

Because Loney Haskell had, for a time, been manager of Hammerstein's Victoria when it was running vaudeville the questions propounded to him were more varied, in that he was asked to describe the workings of the manager's meetings at the U. B. O. when he used to attend them. He told how the managers met on Tuesdays and Wednesdays, when the merits of various acts would be put before them. He said that no decisions were made against actors because they belonged to certain organizations and declared that he made this statement on his oath.

When asked if he thought it right that the agent should give half of his commission to the booking office, he replied that the agent is not worth more than 2½ per cent., and is really "nothing more than a nonentity." Haskell is his own agent.

Haskell testified that he had never heard of nor had seen a blacklist during his managerial career.

As an actor, Haskell started his career, he testified, when a wholesale business concern with which he was working failed, and recalled having held a celebration when his salary was raised to \$90 per week. He says that his salary now varies between \$250 and \$300, and claims that he does not hold anything against a manager who will not book him, working on the assumption that each manager knows his business. He testified that the manager of the Palace

(Continued on Page 34)

## "BOYS WILL BE BOYS" HAS SIMPLE STORY THAT MAY CATCH ON

"BOYS WILL BE BOYS"—A comedy of small town life, in three acts, dramatized by Charles O'Brien Kennedy, from Irving Cobb's story of the same name. Presented by Pollok, McKeithick and Burk, Inc., at the Belmont Theatre, Monday evening, October 13, 1919.

### CAST

Willie Bagby	Harold Bergh
Georgie Green	Edward Hayden
Tommie Martin	Daniel MacPherson
Donald MacPherson	Jeff Polndexter
Frank L. Frayne	Frank L. Frayne
Mrs. Gafford	Eugene Dubois
Peep O'Day	Harry Beresford
Dr. Wells	C. H. Riegel
Nick Bell	Claude Cooper
Breck Quarles	Erville Alderson
Horace Gafford	Charles Gibney
Lucy Allen	Winifred Wellington
Tom Miner	Robert Armstrong
Mrs. Hunter	Edna Archer Crawford
Judge Priest	William St. James
Mr. Sublette	Carl Anthony
Frankie Alton	Willie Hanlon
Harry Varney	Edwin Mouhot
Katie O'Day	Rose Mary King
Sergeant Bagby	George Park
Minnie Summers	Eldene Steuart
May Kelly	Noel Stewart
George Foster	Maury Steuart, Jr.
Tommy Bell	Philip Hayden
Dan Spencer	Gus Anderson

"Boys Will Be Boys," the first offering of the new producing firm of Harry Pollok, Daniel McKeithick and Harry Burk, Inc., is a dramatization of one of Irvin Cobb's "Judge Priest" stories, by Charles O'Brien Kennedy. It is the story of "Peep" O'Day's belated boyhood and, to the friendly audience which filled the cosey little theatre to capacity Monday night, "Peep" and his pathetic role made a genuine appeal.

"Peep" O'Day has grown up in a small Kentucky town; has developed from an almshouse boy into a gentle, fine-hearted and simple chap whom the village loves and whom some of the village overworks. There comes a day in "Peep's" life when old Judge Priest calls him into his office and informs him that an Uncle O'Day has died in Ireland and left "Peep" his natural heir.

So, with \$40,000 to spend, "Peep" breaks loose to the great advantage of the village youths. At this stage of the game, or rather the play, appears the villain, necessary to all regulated plays of plain type, and then Judge Priest has a task, assisted by most of the village, to save the simple "Peep" from the plot spread by the local sharp-practice lawyer and a fake niece from Cincinnati. But the old judge, with his shrewd natural philosophy, finds a way and all ends well.

As "Peep" O'Day, lovable, simple and vagabond, Harry Beresford puts to his credit real achievement. William St. James, as Judge Priest, proved himself to be a character actor of genuine ability. Erville Alderson is sufficiently raspy as the Sheriff and the scheming lawyer is made almost credible by Carl Anthony. The remainder of the cast was well chosen and enacted their respective parts in a creditable manner.

## "THE LITTLE WHOPPER" LOOKS LIKE SURE HIT FOR ABE LEVY

"THE LITTLE WHOPPER"—A musical comedy with book by Otto Harbach; music by Rudolf Friml and lyrics by Bide Dudley. Presented by Abraham Levy at the Casino Theatre, Monday evening, October 13, 1919.

### CAST

Janet MacGregor	Mildred Richardson
Miss Granville	Nellie Graham-Dent
Kitty Wentworth	Vivienne Segal
George Emmett	Sydney Grant
John Harding	Harry C. Browne
Harry Hayward	Albert Oberle
James Martin	Sidney Hall
Oliver Butts	W. J. Ferguson
William	Wilton Sisters
Robert	Wilton Sisters
Judge MacGregor	David Torrence
Mrs. MacGregor	Lotta Linthicum

A fib still has its strategic value and around a wee bit of falsehood Otto Harbach, who contributed the book, Rudolph Friml, the music, and Bide Dudley, the lyrics have woven a most delightful musical farce, "The Little Whopper," recorded its metropolitan debut Monday night at the Casino, before a large first night audience which stamped its approval by continued applause and at the conclusion left the theatre, whistling, singing and laughing—a perfect tribute to the new comedy's entertaining value.

The story deals with the innocent adventure of a schoolgirl who told a whopper in order that she might run away to marry a perfectly nice man. Her liberties with the truth led to a maze of complications which bind every one in a tangled web. But all turned out happily, both for the characters and the audience.

Vivienne Segal, in the leading role of a boarding school miss, sang, danced and acted with such grace and ability that her curtain calls were almost as numerous as the intriguing fibs which the characters told, and Mildred Richardson, who impersonated her chum, exhibited a fresh beauty and pleasing way.

As the prudish keeper of the school, Nellie Graham-Dent was decidedly amusing. W. J. Ferguson, as a valet secretary, also contributed excellent comedy. In the kid parts, The Wilton Sisters, well known to vaudeville, sang their way into a generous amount of applause. Sydney Grant, David Torrence and Lotta Linthicum also enacted praiseworthy characterizations.

It looks as if Abraham Levy, the producer, has a big success in "The Little Whopper."

### THE GREAT DAY LIKED

London, Eng., Oct. 4.—The latest Drury Lane production, "The Great Day," supervised by Arthur Collins and written by Louis N. Parker and George R. Sims, with incidental music by J. M. Glover, is scoring a tremendous hit here. The piece is a huge dramatic spectacle in five acts, with many scenes, some of which are sensational in execution and effect.

## CLIPPER LETTER LIST

### GENTLEMEN

Brown, Mr.	Holmes, Jack M.
Barnes, Geo. E.	Hebert, Omer
Burke, Wally	Hill, Russell R.
Burkhardt, W.	Kildouchevsky, Paul
Bethew, Herbert	Kildouchevsky, Paul
Conlon, Will F.	Kuebler Chas.
Carroll, Bud	Kassino, Joe
Clemens, Eddie	Kussell, Mat
Dooley, T.	Krickman, O.
Esmond, Chambers	Kelso, J. R.
Foster, Mr. & Mrs. R. Kearney, John F.	Leigh, Lester
Frayne, Frank I.	Lemuels, Bill
Gallagher, Mr. & Mrs. J. Lemuels, Bill	
Bennett, Billie	Dix, Mae
Bennett, Grace	Elliot, Margaret
Bomer, Louise	Fort, Ophie
Bailey, Mrs. Boyle, Edith	Farcis, Kitty
Cleveland, Hazel S.	Friedland, Rae
Clayton, Lucille	Hoover, Miss L.
Clarke, Lillian	Harrington, Hazel
Colton, Jessie C.	Kamp, Toots
Cahill, Lilly	Lorraine, Peggy
	Luker, Eleanor

### LADIES

Lord, Leonard E.	Penny, Geo. A.
Long, Harry	Robertson, Willard
Michl, L.	Reece, Edw.
Mack, Eugene	Redding, Edwin
Myers, S.	Rice & Lyons
Marsh, L.	Reaves, Geo.
Myle, Samuel	Storrey & Clarke
Marcus, A. B.	Senna, Morey
Mackey, Frank	Smooth, I. D.
Milton Robert	Talbot, Lou
Mulbourn, Mr. & Mrs. O. Wielart, Mr.	White, Earl T.
Newhart, Chas.	Yellow Sea
O'Day, Billy	Zelda, W. G.
Pabst, Ben	
Marelean, Ruth	Roselle, Queen
Marshall, Margery	Penny, Violet
Murphy, Marie	Ramey, Marie
Morgan, Dorothy	Schutte, Ethel
Miller, Dot	Stevenson, Hazel
Mathews, Irene	Symonds, Patsy
Nailor, Emma	Sweet, Dolly
Pritchard, Sylvia	Tennyson, Dixie
Randolph, Miss Tex	Williams, Catherine
Rial, Gertie	Wohltman, Loretta C.
	Zickenhaert, Miss C.

## Film Flashes

Hugo Reisenfeld, director of the Rivoli and Rialto Theatres, has offered a prize of \$500 for the best overture submitted before March 31, 1920. Only composers living in the United States will be permitted to compete.

Eva Gordon has been engaged to appear with Norma Talmadge in "Two Women."

Herman C. Raymaker, director for Gale Henry, was burned badly a few days ago when a gasoline station erected for a picture in which the latter was to be starred exploded.

Mrs. Douglas Crane has been engaged to marry Gay Lombardi, of Los Angeles. The latter is a non-professional.

Major Maurice Campbell, late of the English army, and husband of Henrietta Crossman, has been added to the staff of the scenario department of the Lasky studios in Hollywood.

Lowell Cash, publicity manager of the Universal Company, will be united in marriage to Josephine Bladen, of Indianapolis, October 11.

Major Robert Warwick has returned to New York after a six months stay at the Lasky studios at the Coast.

King W. Vidor is in New York to complete arrangements to produce a series of special productions at his Hollywood studio.

Francis Marion, who recently returned to the Coast, has influenza.

Edward Goulding, well known scenario writer, who has been spending his vacation at Atlantic City, will shortly leave for England.

Wallace Reid will appear at the Rivoli this week in "The Lottery Man," a Paramount-Artcraft picture based on Rida Johnson Young's play of the same name.

"The Trembling Hour," a mystery picture featuring Kenneth Harlan, has been released by Universal for the fall season.

Bernard Durning has signed with the C. R. Macauley Photoplays for two years, during which he will be starred by that organization.

Edythe Sterling has started work on a new picture for the World entitled "The One Way Trail."

Robert Ellis, who plays opposite Olive Thomas in some of her pictures for the Selznick Company, has been signed as a director by that firm.

Regina Quinn will play the leading role in "The Church With the Overshot Wheel," the next O'Henry story to be produced by the Vitagraph in two reels.

Allan Forrest has been signed by the Metro to play the leading male role in "The Walk Offs," in which May Allison will play the stellar role.

Montgomery and Rock will appear as cave men in their next Big "V" comedy.

"Squabs and Squabbles" is the title of a new Big "V" comedy just completed.

Sally Crute, Marc McDermott, E. J. Radcliffe, John E. Shine, Diana Allen, Eugene Strong, Gordon H. Standing and James S. Ryan will appear in "The Red Virgin."

Gladys Leslie has completed "The Golden Shower."

Alice Joyce and her company are taking scenes for "Bride" at the Delmar estate, Glen Cove, L. I.

Edward Jose's first production for Film Special, Inc., "Mothers of Men," has been completed and cut.

Percy Raphael, London sales manager of Pathé Frères Cinema since 1914, arrived in New York last week.

Henry Kolker has joined the Brentwood forces in a directorial capacity.

"Poor Relations," Brentwood's fourth production, has been completed and is now being cut.

Ralph J. Slosser has joined Brentwood as assistant to Claude H. Mitchell in directing a series of pictures.

Sarah Y. Mason will write the scenario from two original stories for Zasu Pitts.

William Duncan has completed ten episodes of "Smashing Barriers."

Carl Hunt, formerly associated with the Schuberts, has joined the Selznick producing staff.

Corinne Barker has been signed to support Eugene O'Brien in "The Broken Melody," a picture based on a play by Ouida Bergere.



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Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (\$2 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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